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ART. I. *A Description of Ceylon,* containing an Account of the Country, Inhabitants, and natural Productions; with Narratives of a Tour round the Island in 1800, the Campaign in Candy in 1803, and a Journey to Ramisseram in 1804. Illustrated by twenty-five Engravings from original Drawings. By the Rev. James Cordiner, A.M., late Chaplain to the Garrison of Columbo. 4to. 2 Vols. pp. about 800. 3l. 13s. 6d. Boards. Longman and Co. 1807.

IT is well known that the island of Ceylon was first colonized by the Portuguese, soon after its discovery by D. Lorenzo Almeyda in 1505. The Dutch made themselves masters of the Portuguese settlements in 1658: but they were in their turn dispossessed by the British in 1796; and in 1802 the fifth article of the treaty of Amiens expressly guaranteed all those dominions "in full property and sovereignty to His Britannic Majesty."

Whether their intrinsic value be equal in fact to that "security for the future" of which they thus became the type*, or whether they do or do not, together with the Isle of Trinidad, amount to a full compensation for the blood and treasures of a nine years' war, still it cannot but be a matter of curiosity and importance to us to become acquainted with the actual state of colonies acquired at so enormous an expence; and we are therefore willing to thank Mr. Cordiner for his information respecting them, without complaining that he did not follow the steps of honest Robert Knox, (an *unwilling tourist* of the 17th century,) or go to witness the mode of trampling to death by Elephants, of impaling, and of extorting fines by the pressure of heavy stones, as practised by His humane Majesty of Candy and the nobility of that refined and fascinating court.

Although, however, we are very well satisfied with the more peaceful field on which Mr. Cordiner has been pleased

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* See Mr. Sheridan's celebrated Speech on the Peace of Amiens.

to expatiate, it is yet possible that the mode in which he has executed his proposed task may in some respects be obnoxious to censure; and accordingly, before we proceed to a regular examination of his work, we shall briefly state the general objections which have occurred to us on the perusal of it.

First, then, we think that a great portion of trifling and uninteresting matter might have been well spared; as for instance, almost all that relates to the state of society at Columbo, as well as all the descriptions of decorated Bungaloes, festooned Palanquins, &c. &c. of which a very few words would have conveyed sufficient ideas for the use of all persons except furniture-makers. We also think that much might have been supplied which now is wanting. One of the objects of Mr. C.'s tour was to inspect the state of provincial schools throughout the island; yet, though he frequently reminds us of his function, he makes no report whatever founded on his exercise of it, and leaves his readers as much in the dark respecting the general progress of religious and moral instruction among the inhabitants, as if he had never been appointed chief school-master to the British settlements. We mention this as the most prominent deficiency in the work, from the very circumstance which renders it the most unaccountable: but many other disappointments of a similar nature will occur to those who thirst for new and valuable information. Few readers are so well disposed to follow a traveller who reclines at ease in a palanquin, as to accompany the laborious pedestrian or the unassuming horseman. Yet this would be a very unfair ground for condemning Mr. Cordiner; since his travels were undertaken in a region in which both the last-mentioned modes of conveyance would be regarded, probably, as rather *outré*; and we cannot expect a gentleman to run the most imminent hazard of reputation, health, and life, merely for the purpose of indulging our appetite for amusement in "hair-breadth 'scapes" and perilous adventures. We are therefore more inclined to be complacent on this head,—reflecting also that a palanquin, open on all sides, is by no means a bad situation for commanding views of the surrounding country,—than to repine because Mr. C. did not ride or walk himself into a fever for our gratification.

Mr. Cordiner commences his work, in all due formality, with a general description of the island; in which, after a chronological detail of its discovery and subsequent changes of possession, he informs us that

'The territory which now belongs to Great Britain forms a belt round the island, extending, in some places, not more than six, in others thirty, and on the northern side even sixty, miles into the interior

terior country. The inland provinces, cut off from all communication with the sea, and occupying the greater part of the island, are still retained by the King of Candy, whose capital is situate in the centre of his dominions.

'Almost the whole circumference of the coast is lined with a sandy beach, and a broad border of cocoa nut trees, behind which are seen double and treble ranges of lofty mountains covered with wood. The south-east coast, viewed from the sea, is particularly picturesque and romantic. The country, in the highest degree mountainous, presents hills beyond hills, many beautiful and verdant, others huge and rocky, of extraordinary shapes, resembling ruined battlements, ancient castles, and lofty pyramids. The northern parts of the island are flat, and frequently indented with shallow inlets of the sea.

'The interior, or Candian territories, contain many hundreds of mountains, some of which, as well as the extensive plains between them, are highly cultivated. The grounds about the capital, bounded by mountains, rocks, and woods, are beautifully varied, and exhibit a flourishing state of agriculture. Access to the country is difficult, on account of its natural barriers; and the greater part of it continues still to be very imperfectly known. The insalubrity of the climate, and the almost constant hostilities of the Portuguese, Dutch, and English with the natives, have, in a great measure, prevented the researches of travellers. Excepting the lines of three or four different rugged paths to Candy, our acquaintance with the nature of the inland districts continues to be extremely limited. From what has been seen, however, they appear equal in point of culture to any part of the sea coasts.'

The most entertaining part of the chapter, however, consists of a few extracts from the old book of Robert Knox above-mentioned.

After having stated that, according to Mr. C., the principal settlement of Columbo is a heaven on earth, whether considered in reference to the uncommon salubrity of the air, the delicious temperature of the climate, the luxuriance of the foliage, the exuberance of the fruits, the agreeable structure of the buildings, the remarkable paucity of deaths, or the gay, social, lively, good-humoured, urbane, and courtly temper of the English gentlemen and ladies residing in it, we shall, in our opinion, have done ample justice to the contents of the second and third chapters. Those of the fourth are rather more important; presenting a tolerably full, and, we doubt not, as far as it goes, an accurate account of the different classes into which the native inhabitants are separated. Of them, the great body consists of three divisions, the first and second aboriginal, viz. the Candians and the Cingalese; the third (or the Malabars) the offspring of Colonies, which have emigrated from the Indian Peninsula. The Candians occupy the whole interior (or mountainous region) of the Island; the Cingalese inhabit the southern coasts (from Batticaloe,

ticaloe, East, to Chilauw, West,); and the whole of the remaining line of coast is possessed by the Malabars.

The Candians and Cingalese are the same people, distinguished by circumstances of situation; of which the principal (perhaps the only one) is that, for the last three centuries, the former have been governed by their own laws and their native princes, while the latter have been subject, more or less, to the dominion of European settlers. This is our own inference; for Mr. C. can hardly intend that we should take in its full extent his vague and insufficient characteristic of this distinction, viz: that 'they differ no more than the inhabitants of the mountains, of any other country, differ from those of the plains and sea-coasts.' He does not, for instance, mean to say that no wider distinction subsists between them than between the Highlanders and Lowlanders of Scotland, or between the Welsh and English, who have for so many centuries been incorporated with one another as one people under the same laws and government. Of the Candians, separately considered, he can indeed have little to say from authentic information; owing to the extreme (and, we must add, prudent) jealousy of the Candian government, which prohibits all intercourse with the British Colonies. As far as we can judge, very little alteration has taken place in the customs or constitution of that people, since the time of Robert Knox, who may be still consulted as authority in the absence of all later documents; and to whom the present author constantly refers for information which he is himself unable to afford. The most striking and important peculiarity in the government of Candy is the limitation of the supreme power, which is said to be purely despotic, and at the same time elective; with this restriction, that the sovereign can never be a native, but must be of the race of the Malabars. The right of election is confined to a small number of nobles; and the consequence of so preposterous a scheme is continual faction, conspiracy, and rebellion in the country, with 'jealousy, rivalship, and discord' in the court. The truth is, however, that we require much more information than it is possible for any traveller to give us, in order to account for the strange phænomenon of a state so ill organized and so surrounded by enemies, preserving its laws, its constitution, and its independence entire, during a succession of years of which we are unable to ascertain the extent.

In the mean time, it is principally from the Cingalese of the sea-coasts that we must form our ideas of the character, disposition, and manners, of their brethren in the interior of the island; ideas vague, indeed, and erroneous enough; since they

they must be admitted with an unqualified allowance for the diversities introduced by three hundred years of commercial servitude on the one hand, and of fierce uncultivated independence on the other. Thus, where Mr. Cordiner assigns indolence as the leading characteristic of the Cingalese, although he ascribes it entirely to the effect of the climate, we may more fairly impute it, perhaps, to the debasing consequences of foreign subjugation; and we have certainly no reason for believing that the subjects of the King of Candy, though breathing the same air, and derived from one common origin, are in any degree infected with that mental disease. In other respects, it would appear that, notwithstanding the jealousy of the Candian government, the task of assimilating and reconciling the natives might be less hopeless in Ceylon than in most parts of the adjacent continent; since they are said to be exempt from pride of cast and hereditary religious prejudices, those insurmountable obstacles to all schemes of *fraternization* in Hindostan.

Their political attachment to the internal modes of government which they have immemorially exercised among themselves, and which they derive probably from the times of their independence, is, however, more firm, or more obstinate; and the same contempt of popular feeling, which we have evinced in our colonial system all over the world, had (within the first twelvemonths of our settlement in Ceylon) nearly produced the same effect that we have since experienced from its influence at Vellore. Mr. Cordiner is rather indulgent to our *truly British* spirit in this instance, and politely ascribes all *sedition* to the turbulent natives, leaving the inference of venial *error* only in the gentle invaders:

'The Cingalese are governed through the medium of their own chiefs, who act under the orders of the English servants of His Majesty. The highest class of native magistrates is known by the name of *modelears*, who, to mark their rank, may be styled captains, although their employment is more of a civil than a military nature. Subservient to these, to conduct the business and maintain the peace of the country, are *mahoottiars*, or secretaries, *mahondirams*, who may be called lieutenants, *aratchies*, serjeants, *canganies*, corporals, and *lascoreens*, private soldiers. All of these wear swords of a moderate size and antiquated appearance, with silver hilts and scabbards, except that the scabbards of the lower orders are made of wood instead of silver, and their belts of somewhat less rich materials. In the district of Columbo alone are registered for the public service 114 *aratchies*, 234 *canganies*, and 2815 families of *lascoreens*.

'A certain number of *lascoreens* are attached to every modelear, mohoottiar, and mahondiran, as a guard of honour. And the British governor, in all his excursions, is attended by an *aratchy*'s guard, independent of his regular escort.

'But although the modelears still retain the insignia of greatness, they are deprived of that unlimited power which they possessed under the Dutch government. The extent of their prerogatives has of late years been much diminished; and their personal consequence consists more in outward shew than in real power. They are, however, invested with authority to assemble the natives on all occasions, and to employ them on any service which the exigencies of government require. The most implicit obedience distinguishes all under their command; and their own immediate vassals look up to them with much reverence.

'The modelear system in its original form resembled the ancient feudal governments of Europe. The lower orders of natives possessed no real property, but held of their superiors, on whose will they were entirely dependent; and the higher ranks lived in the same subjection to the despotism of their king.

'Under the controul of British agents, one modelear is placed at the head of every department of government; and one maintains the chief authority in every county. The MAHA MODELEAR, who resides at Columbo, is the chief of that district, and of all the Cingalese. The other modelears, subordinate to him, are distinguished by the names of their employments, or of the divisions of the country over which they preside; as the cinnamon modelear, the fish modelear, the elephant modelear, the revenue modelear, the hinashire modelear, &c.

'Soon after the English East-India Company obtained possession of Ceylon, its servants attempted to abolish the system of governing the natives through the medium of their own chiefs, and substituted Malabar agents in their room. These men, having no interest to support amongst the natives, abused the authority of their masters, and disgusted the Cingalese by acts of tyranny and oppression. This galling yoke immediately induced them to revolt; and the British government, after suffering much inconvenience from their tumultuous conduct, was at length obliged to appease them by the restitution of their own legitimate rulers.'

We fear that the picture drawn by Mr. Cordiner from the inhabitants of the country, whom the contagion of European luxury has not yet approached, is too *poetical* to be credited in its full extent. Peaceful, and contented with a life of domestic inactivity, their simple wants are fully supplied without toil by a luxuriant climate; they breathe only the softest zephyrs of spring; their trees all yield fruit of the most delicious qualities, and are at the same time equally picturesque with our barren oaks and beeches; every hut is an ornamented cottage; and a light roof of cocoa-leaves is substantial enough to shelter its inmates from the gentle dews which fall in the place of rain.

Their domestic regulations are not less Utopian. They are in no danger of a blunder-headed 'squire assuming the privilege of seniority, to plunge a respectable family into dishonour and distress.

distress. The case is quite otherwise in this "land of Cokaigne." There, 'the son in a family who possesses the greatest natural talents is considered as the representative of his father, invested with the authority of the first-born, and looked up to by all his brethren with voluntary deference and submission.' We beg Mr. Cordiner's pardon: but we really cannot give a serious ear to such romantic absurdities.

We have reluctantly noticed one instance of baleful misconduct in the British government of Ceylon; and therefore we turn with the more pleasure to a reform of a very different nature, introduced by Governor North in the mode best calculated to be attended with effect, viz. that of his own personal example and forbearance. We fully agree in the wisdom of Mr. Cordiner's conclusion; though individuals of great weight exist both in the councils of our own government and in those of the East India Company, whose bigotry would lead them to put a very different construction on it from that which is warranted by sound reason and true religion:

'During the Dutch administration on the island, when a governor, collector, clergyman, or modelear, travelled through tne country, the indigent natives were obliged to furnish him and his retinue with all the necessaries and refreshments of life raised in their province, with the absolute certainty of not receiving any recompence. Conditions of this nature were considered as attached to the precarious tenures on which they held their little crofts. But a system so impolitic and oppressive could not be countenanced by a more liberal government: and this abuse of power has been happily abolished by the influence and example of the British governor. When Mr. North set out on his first tour round Ceylon, large detachments of the Cingalese repaired from all quarters to his camp, loaded with the rich productions of the country, which they presented in willing offerings, without the smallest expectation of recompence. They were, therefore, not a little surprised, when, by his excellency's orders, every man was paid in money a full compensation for the value of the articles which he delivered. To meliorate the condition of the poorer class of Indians, is an object worthy of the attention of an enlightened mind; and the government that lends its aid in a work of such high utility, will be remunerated ten fold in the augmentation of its revenue and resources.'

Of late years, the higher orders of Cingalese have become *very European* in their customs, manners, and habits of thinking and acting. They even, in general, profess the christian religion, and perform, says Mr. C. 'their *marriage ceremonies* according to the *rights* (not *rites*) of the Church of Holland.' Are we to infer from this that their notion of religion extends no farther than the *marriage-ceremony?* or that they *perform*

the *rest* of their religious duties according to the *rights* of some and what other church ?

The Malabars are represented as very different from the Cingalese;—'they are stouter, more active and enterprising, but less innocent, and more fraudulent.' They have been so long settled on the northern coasts, that not even a tradition is extant of those regions having ever been possessed by the aboriginal natives of the Island. Yet, notwithstanding the length of time that these Malabars have been separated from the parent continent, they retain with little variation the laws, religion, and language, of their ancestors. Those among them who profess Mohammedanism are distinguished by the appellation of *Lubbies*, and 'follow the occupations of pedlars, jewellers, taylors, fishermen, and sailors.'

A considerable number 'of free Malays' also are resident on the Island, particularly at Columbo.

The most singular class of inhabitants, however, which we have not yet mentioned, seems to be that of the 'Bedahs or Vedahs;' who inhabit the mountains in the vicinity of Batticaloe on the eastern side of the Island, and are subject neither to the King of Candy nor to the British Government, but 'exist entirely in a savage state, living on the game which they obtain by hunting, and the spontaneous productions of the forests, holding no intercourse with any other inhabitants, and cautiously shunning to be seen by any other species of the human race.' Occasionally, it seems, one of these wild hunters is caught : but they are very shy of giving information ; and Mr. Cordiner does not appear to have deemed it worth his while to take much trouble in order to obtain it. Perhaps these men are the descendants of natives who were driven into the woods by the first Portuguese settlers. 'They speak a dialect of the Cingalese, and possess a religion similar to that of the Brahmins.'

Chapter V. treats on the important subject of religion, particularly the present state of Christianity throughout the Island.

All the Cingalese, who are neither Christians nor Mohammedans, and all the Candians, profess the religion of Buddha, which is said to have superseded that of Brahma so long ago as the sixth century before Christ, and is preserved 'in its greatest purity' in this Island :—but at least one half of the British subjects are reported to be Christians, partly of the Roman Church, and partly of the reformed Church of Holland. The former are the descendants of those who were *forcibly* converted by the terrors of the Portuguese missions, and many

families retain the Portuguese names given to them by their sponsors at baptism. On the arrival of the Dutch, measures not so violent, but scarcely less coercive, were adopted to reform the Babylonish faith of the Island; and all, who aspired to offices of dignity or emolument, assumed the name of "Protestant Christians." A public school was erected in each of the four provinces into which the European possessions were then divided; and the solid and important advantages of these institutions must (if credit may be given to the present author's statements) have fully answered the views and expectations of the founders. The surrender of the Dutch settlements to our arms, in 1796, operated for the three succeeding years as a fatal check to the farther progress of religious instruction; the whole system was interrupted; the ministers and teachers were made prisoners of war; and (to our disgrace be it spoken) the *frequent and urgent memorials* presented by the poor inhabitants themselves were disregarded, and thrown aside as relating to objects of perfect indifference. Thus, while in some quarters of the globe our zealous missionaries were cramming the bread of the gospel down the throats of unwilling Gentiles, the wretched inhabitants of Ceylon prayed for it on their knees, and were refused. Governor North, on his arrival in the latter end of 1798, was the first who paid any attention to these complaints and remonstrances; and according to the author, Ceylon has now no reason to regret the change of masters on this or any other account. It appears, however, that many defects still prevail in the ecclesiastical government of the Island, which might be altered and supplied at little expence, and greatly to the advantage of the inhabitants. The progress of instruction does not seem to be very rapid among the lower orders; the greatest number of whom remain, (as Mr. C. would have us conclude) rather from want of opportunity than want of inclination to learn, attached to the shadows of antient superstition, even while the better sort of people are universally made converts to the christian religion:

'The state of religion in Ceylon is very different from that of any country on the continent of India. Here the ancient form of worship is almost totally forgotten; and the inhabitants live in uninstructed ignorance, perfectly free both from prejudice and bigotry. They have so long wandered in darkness, that they gladly follow the least glimmerings of light. The first openings of religious knowledge are received by them with transport: and they look up, with adoration, to any person who bestows pains in endeavouring to teach them. The arguments, therefore, which have been advanced against attempting to introduce Christianity amongst the more polished nations of the East, are entirely void when applied to the uncultivated people of this island.

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'There is no doubt that if ever the government of England pay attention to this subject, the religion of Christ will become as clearly understood and as well practised in Ceylon as in any part of the King's dominions.

'Early in the year 1803, instructions, in His Majesty's name, were received at Columbo, directing that the expence of all the schools in the island should be limited to the amount of fifteen hundred pounds sterling per annum. This sum was not more than sufficient to support the different asylums for European orphans, and the academies for instructing the natives in the English language. The salaries, therefore, of all the country schoolmasters and catechists were once more suppressed: and the sum thus saved to government hardly amounts to one thousand eight hundred pounds sterling per annum. The virtue of public economy, however, is now directed towards a more productive channel; and it is to be hoped that the indigent teachers of Ceylon have again the prospect of being restored to their humble employments.

'Early in the year 1805, three missionaries arrived at Columbo, having been sent from England under the protection of the British government; they are now studying the languages of the country; and, if they possess virtuous dispositions and persevering industry, they must be greatly delighted with the appearance of so rich a harvest, and cannot fail to become an invaluable blessing to the natives of the island.

'The most effectual means of disseminating the blessings of the gospel throughout the East would be for the Christians who go to those parts to live in a manner worthy of their profession. Had all the Europeans who have visited India been sincere and enlightened Christians, more numerous converts would have been made, without force or solicitation. The native servants never fail warmly to love a master who leads a christian life. They receive every lesson of religious instruction, which is offered to them by such a person, with delight and gratitude: and they naturally feel a desire to embrace a system of faith and practice, of the beneficial tendency of which they enjoy so comfortable and impressive an example.'

The remainder of the first volume is occupied, from p. 167 to p. 347. with a narrative of the author's tour round the Island in the train of Governor North, in 1800; and, from p. 348. to the end, with rather a copious account of the animal and vegetable productions with which it abounds. Mr. Cordiner's journal, it must be confessed, is somewhat less entertaining than those of travellers who do not repose every night in elegantly festooned bungaloes, and travel all day in palanquins over a smooth velvet turf, among trees of everlasting verdure, with tempting fruits hanging from every bough, the air perfumed with scents from a thousand flowers, re-echoing with the songs of birds, and the yet more animating sounds of a Governor's band of music. Yet it is not altogether void of amusement; and (except that Mr. C. was in

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such extreme good humour with every thing about him, that a less complaisant reader might doubt the cool accuracy of his descriptions in all points,) Ceylon must indeed be the land of enchantment, the real and long-sought terrestrial Paradise.

That our readers may have a more accurate idea of the author's talents for description, we shall select a passage which appears to us one of the most picturesque in the book; viz. his account of the sacred hill of Mulgeerelenna, and the prospects of the surrounding district. This romantic spot is situated some miles up the country from the port of Tengallee; and it was visited by Mr. C. from mere motives of curiosity, while the Governor and his retinue were detained at Matura by public business.

'The stupendous mountain of stone, called by the Dutch Adam's Brecht or Berg, by the Cingalese Mulgeerelenna, *alias* Mulgeeregalla, is one entire rock of a smooth surface, rising in the form of a cube, on two sides completely perpendicular. From a measurement lately made it was found to be only three hundred feet high: it strikes the beholder, however, as being much more; and the Cingalese, the only inhabitants of this part of the country, say, that by dropping a rope from the top to the bottom of the rock, they ascertained the height to be three hundred and forty cubits. We ascended its highest summit, on the side where the rising is most gentle, by a winding flight of stairs, formed of five hundred and forty-five deep steps of hewn stones. These stairs must have been a work of prodigious labour, and are said to have been constructed fifteen hundred years ago, at a period long before European conquerors made their appearance in the island. At one place it is necessary to ascend a part of the rock which is nearly perpendicular. There twenty hollow steps are hewn out of the stone on a smooth surface, by the side of which is hung an iron chain to assist the traveller in climbing. To render the ascent less dangerous, it is prudent to put off one's shoes; but coming down is attended with more difficulty, and requires still greater caution. A journey up such a flight of steps affords a powerful exercise to the lungs; and, under the full blaze of the meridian sun, the excessive heat cannot be described. On the summit, which is circular and level, stands a bell-shaped tomb of Buddha, similar to that which accompanies every temple dedicated to the Cingalese divinity. From this eminence we are gratified with a sight of one of the most extensive and romantic prospects which nature can display. The eye looks down upon a wide country, in appearance the richest and most luxuriant which imagination can conceive. The nearest mountains look like hillocks: mighty ranges of hills rise one behind another, the most distant appearing the most majestic; green valleys wind among them like rivers; and the fields are enclosed with borders of trees and flowering shrubs planted without the aid of art. In cutting down the *jungle* and clearing the soil for the purpose of agriculture, belts of wood have been allowed to stand dividing and protecting the cultivated grounds, and presenting a highly ornamental as well

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as useful inclosure. A level country appears running behind many of the mountains, the picturesque appearance of which is heightened by multitudes of massy rocks and aged trees. On one side, the view is terminated by the sea, at the distance of eight miles, making a large sweep along the coast, on which we discover the situations of Tengallee, Matura, and Belligam. In another direction, the prospect is bounded by fine mountains within the British territories: in a third we look into the wild dominions of the King of Candy. The broadest valleys resemble the most beautiful parts of Yorkshire in England, but are still more highly adorned. The whole scenery combined exhibits an appearance of the most perfect culture disseminated through an extensive province, the hedges of which have been nourished with care, and the woods and lawns laid out by a person of the finest taste.

'On the second flat from the top is the entrance into a remarkable cave. By some violent convulsion, the solid mass seems to have been split asunder; the perforation at first descending perpendicularly, then slanting, and issuing out, about the middle of the rock, in a round orifice, through which we see the light, and part of the country below. People have gone down into the cave, and when at the end of it could discover no means of descending to the ground. On the same flat stands an elegant *bogaha*, or hallowed fig-tree, having a circular wall, three feet high, built, at some distance, round it, the intermediate space filled with earth, and a small temple erected under the shade of its spreading boughs.

'About half way up the stair-case are two gloomy temples of Buddha contiguous to one another; they are both caverns excavated out of the solid rock. Front walls and tiled roofs are united to a projecting cliff, which is formed within into arched domes. In each of these temples is an image of Buddha, in a reclining posture, forty-five feet in length, and of proportionable breadth, formed of stone and plaster. There are likewise a great many statues, of the common size, standing in ranks, all in the dress of Buddha, and called his disciples. The inner walls are covered with hieroglyphic paintings, not meanly executed. One of these sanctuaries is at present undergoing repair: the roof is heightened by a strong fire kindled within the cave, occasioning large splinters to fall from the hollow cliff, and supplying materials for building the walls. Before the portal of this temple stands a square reservoir of good water, enclosed with walls of hewn stone. About fifty steps from the bottom of the rock are other two temples, executed and furnished in the same manner.

'At the foot of this rock are situate the houses of the priests, built of stone and lime, with tiled roofs, and stored with every comfort necessary to their happiness. Ten of the sacerdotal order reside here, some of them old men, others only boys, all having their heads shaved bare, and wearing the same yellow mantle, which is the dress of Buddha, and very graceful. Those who have been once dedicated to the priesthood never engage in any secular employment besides decorating the temples, and designing historical paintings on the walls. In the province of Matura there are said to be two thousand individuals of that description, a great many temples of Buddha, and a considerable

siderable number of inhabitants. It is the most beautiful and best cultivated tract in the southern corner of the island, and yields a considerable revenue to government. It abounds in oranges, pomegranates, pine-apples, and other fruits, all of the most delicious quality. But notwithstanding the advantages which this part of the country enjoys, it is unhealthy; and the inhabitants are frequently attacked with fevers, attributed to the quantity of putrid vegetable matter, obstructed circulation, and sudden transitions from sultry heat to chilly cold. We descended, however, from the mountains without feeling any unpleasant consequences, and not a little captivated with the striking aspect of the province which we visited. There is something so extravagantly romantic in those sequestred spots, that they inspire the mind with unusual pleasure. A traveller, who delights to contemplate the face of sportive nature, may there behold her unblemished features and undisguised charms; and a person who is fond of meditation, and recollection of past events, may here enjoy all the luxury of solitude. Every discordant passion is lulled to rest: the most complacent benevolence warms the soul; and the mind triumphs in unbounded freedom amidst peacefnl tranquillity. The wildness and luxuriance, the sublimity and beauty, of the scenes probably equal any combination which rural grandeur can display. Whilst employed in contemplating them, the power of utterance is lost in silent admiration, and the eye wanders with astonishment and rapture from the rocky brow of the lofty mountain to the rich pastures of the fertile valley.'

This detail is accompanied by two very pleasing engravings; and here we cannot omit to pay the compliment due to the powers of Mr. Cordiner's pencil, which has illustrated the prominent features of his tour in a manner that does him great credit, and adds much to the value of his labours.

From Matura, which is situated near Dondra-head, the southern extremity of the Island, and to which the travellers had gone from Columbo by way of Point de Galle and Belligam, the author continued his tour in the same good company along the eastern coast, by sea, to Batticaloe and Trincomallee; and from the last named place he again proceeded by land to Cockley, and thence, across the country, (the British settlements in this northern division penetrating full sixty miles into the interior,) to Aripo on the western coast. As this was the only part of his journey in which Mr. C. had any opportunity of examining the state of the inland region, except during his short excursion to Mulgeerelenna in the south, we hoped for some more particular information concerning the productions and appearance of the country: but, on the contrary, he is unusually sparing of his communications in this very place, and traverses the whole breadth of the island in less than eight pages. Of the other points of the tour already mentioned, Trincomallee is by far the most important, and is described

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by Mr. C. with a great degree of circumstantiality. On account of the excellence of its harbour, a plan has been in agitation to transfer the seat of government thither from Columbo; and the author's account of its situation would appear to recommend the execution of this project.—We must not neglect to notice the very particular and interesting narrative which he gives of the mode of catching elephants, which he had twice an opportunity of witnessing during his residence on the Island, first with the Governor and his suite in the neighbourhood of Tengalle, and again in the year afterward in the woods of Topoe, six miles from Negumbo. The account, however, is much too long to be extracted; and we despair of rendering it intelligible to our readers by an abridgement suitable to the space yet remaining for this article.

At Aripo, the author and his companions were disappointed in their hopes of witnessing the celebrated pearl-fishery, by the state of the weather; they therefore left that place, and proceeded to Jaffnapatam, the most northern of the British settlements: but we do not meet with much that is very interesting, either here or in the return home by Manaar, Chilauw, and Negumbo. After a most luxurious tour of six months, during which Mr. C. encountered no greater distresses or dangers than the possibility of being devoured by alligators in the Cockley river, and the inconvenience attending a land-flood on the route from Jaffnapatam, he returned safely to Columbo on the 21st of December; and he passed, without doubt, a delightful winter in relating his adventures to the very elegant, kind, friendly, and excellent inhabitants of that place.

Volume II. opens with the account of another expedition undertaken by the author for the purpose of exploring the holy Island of Ramisseram, and viewing the pearl-fishery in the Gulph of Manaar, of which he had been disappointed in the former tour. A chain of little islands, coral rocks, and shoals, commonly known by the name of Adam's Bridge, extends from the point of Bengaly in the north west quarter of the Island, to the opposite coast of Caromandel. The Island of Manaar forms the nearest, and that of Ramisseram the farthest, link of this chain; the latter lying at the distance of twenty miles from the most western extremity of the former, and being separated only by a very narrow channel from the continent of India. This singular place is exclusively devoted to religion, and inhabited almost entirely by the priests of Brahma. Mr. Cordiner speaks highly of the hospitality shewn by them to strangers and pilgrims, whether travelling from mere motives of curiosity or for religious purposes. Their life seems to be a continued scene of luxury and inaction, the

means of which are supplied from the possession of extensive demesnes on the adjoining continent. It is to be presumed that the holy proprietors, though removed from all the tumult and bustle of life, do not in any respect practise the austerities of the antient Cœnobites of the Christian world, since, besides the 200 Brahmins, and the inferior priests and servants, who occupy the principal pagoda, we read of a troop of dancing girls; and we know what are the female qualifications comprized under that description in all eastern vocabularies. Lest we might mistake them for Nuns, however, Mr. C. modestly gives us to understand that 'they are prohibited from marrying, but not bound down to a life of virginity.' The exterior appearance of this 'land of voluptuousness' must be very imposing. It is crowded with magnificent buildings: but trade, agriculture, and every occupation of common life, is unknown throughout its precincts.—At this late period of our article, we are unable to dwell more minutely on the details with which Mr. C. has furnished us; although, from their novelty and singularity, they form a very interesting portion of his work.

Returning from Ramisseram, the traveller inspected the pearl-fishery of Manaar; of which also he has given a very particular account: but this we must pass in silence, for the same reason that we assigned for omitting the description of the elephant-hunt.

About a hundred pages are next occupied with notes communicated by friends of the author, respecting parts of the Island which he was unable to visit; and these are followed by a full and curious account of the Candian war and the unfortunate campaign of 1803, which terminated in the atrocious massacre of a British force of more than 400 men. This horrible event is too recent in our memories to require an abstracted account of the proceedings which led to it: but our readers may probably find several particulars with which they were before unacquainted, very clearly and (as we suppose) faithfully detailed in Mr. Cordiner's narrative.

A medical report of the diseases prevalent in the country, and an entertaining narrative of Major Macdowall's embassy to Candy in 1800, taken from the diary of Captain Macpherson, his secretary, complete the original contents of the volume: but a chapter from old Knox is appended, "concerning the King and Government of Candy in the year 1681 —the King's great officers and governors of the provinces —military strength, and mode of warfare."

Mr. Percival's account of Ceylon was reviewed in our 42d. Vol. N. S. pp. 113. and 243.; and the curious reader will be interested in comparing the details of that gentleman and those of the present tourist.

Meri. ART.

ART. II. *Cælebs in Search of a Wife.* Comprehending Observations on domestic Habits and Manners, Religion and Morals. Crown 8vo. 2 Vols. 12s. Boards. Cadell and Davies. 1808.

"To be, or not to be—a husband, is the question*?" Are the sentiments, habits, and manners which modern education generates and the style of fashionable life promotes among females, propitious to the happiness of domestic union? Do those *accomplishments*, (as they are termed,) in the attainment of which so much time and money are consumed, assist or retard our young ladies in the performance of the duties which, as mothers and superintendants of families, must naturally devolve on them? What is the kind of woman that a truly prudent man should choose for his wife; and what are the principles and dispositions with which he would desire her mind to be imbued? Unfortunately, the attention which has been given to these questions has been in the inverse ratio of their importance; and hence the usual methods of education seem to have been professedly calculated to render women frivolous instead of useful, vain rather than humble-minded, ambitious of idle shew rather than lovers of their own homes, and more disposed to vie with the other sex than to win them by the display of virtues truly feminine.

By the usual furniture of circulating libraries, deceptive views of life, a false taste, and pernicious principles, have been disseminated; and it is the commendable object of the writer of the volumes before us to counteract the poison of novels by something which assumes the form of a novel; to read a lecture to the fair sex on "their being, end, and aim;" to repel the tyranny of fashion and the fascination of example; to shew them what they ought to pursue, in order to qualify themselves for wives; and to inculcate those religious and moral principles by which they ought to be governed. *Cælebs*, a young man of handsome fortune, is made to take a glance at the follies and frivolities of the London world, from which he passes to a well regulated and pious family in Hampshire; where his own good understanding, assisted by that of an enlightened friend, appreciates the merit of such characters as the existing state of society in town and country may be supposed to furnish. Being of a serious and devout turn of mind, he perceives no attractions in the empty, time-killing, monotonous avocations of fashionable circles, and is not induced to select a partner for life from any of those women who have only fashionable accomplishments and

* See *The Padlock.*

fashionable

fashionable manners to recommend them. In his estimation, the gentlemen and ladies of the world are *seeking the living among the dead,* mistaking dissipation for pleasure, wasting life instead of enjoying it, and whirling in a vortex of folly by which they are rendered insensible to the real charms of religion and virtue. Influenced by a high-toned morality, and by the sublime views which Christianity inspires, he is not satisfied with those amusements which are generally considered as harmless, and endeavours to make all his pleasures emanate from his exercise of the christian duties. In the family of the friend of his deceased father, to whose opinion he is referred in selecting a partner for life, he is happy to find a young female exactly suited to him in every respect; whose piety and humility, whose cultivated yet unostentatious mind, whose domestic and benevolent habits, and whose pure morality connected with strict notions of religion, point her out as an object on whom he may safely place his affections. A religious courtship (if indeed a courtship it can be called) commences, and Cœlebs looks forwards with pleasure to the day in which he is to become—a married man.

Such is the story of this novel; which consists more of delineations of character and of discussions than of surprising incidents; and which, though it displays the reading and talents of a male writer, bespeaks in the nature of its plan the ideas and system of a female. That intimate acquaintance with controversial divinity, which is discoverable throughout these volumes, might be adduced as presumptive evidence that the author was of our sex, and probably a clergyman: but it is scarcely credible that an intelligent man would figure to his imagination a girl of eighteen possessed of that matured judgment, of a soul so entirely divested of all feminine vanity, and of religious principles so predominant over all the most powerful affections of nature, as are given to Lucilla, the heroine of this tale; or that he would represent a circle of society, a course of thought, and a bias of conversation, so very different from the actual state of things and the characteristics of the world. We venture to say that such a portrait as that of Lucilla is not drawn according to the truth of nature; and if the writer should observe that the delineation was intended to shew rather what women should be than what they actually are, we must still reply that the inculcation of an almost impracticable degree of excellence is more likely to discourage than to excite reformation. In several respects, we cordially adopt the views and subscribe to the sentiments which are presented to us; and we are so decidedly impressed with the marks of genius and reflection which are exhibited throughout

the whole work, that we cannot hesitate warmly to commend its author, whether male or female.

Much, however, as we applaud the zeal here manifested in combating the fashionable modes of female education and employment, and the too prevalent habits of elevated society, we cannot conceal our apprehension that the scheme suggested for remedying the evil is too *spiritual* to be adopted by man in his present social state. More time is now devoted to the music-master and the drawing-master, than may be requisite to qualify the generality of our young females for the stations which they are designed to occupy in future life: but we are forced to question whether the best mode of counteracting the modern rage for ornamental accomplishments is by converting our misses into petticoat-polemics, and our young men of fashion into zealous clergymen in brown coats. Though religion will make a chief ingredient in every wise plan of education, it must in the early stage of life be regarded as a simple principle, rather than as a metaphysical and argumentative system.

By religion, this writer means faith, piety, and moral obedience, modified and displayed according to a certain code of belief. The story is framed for the exhibition of several characters who are made to sustain religious dialogues, in which the topics of human depravity, grace, and good works, are discussed. Here the orthodox doctrines of the Church are nicely discriminated from the orthodox doctrines of the Tabernacle; and it is endeavoured to shew that the principles of the true Churchman are in several points different from those of the true Methodist. The radical corruption of human nature, and the necessary existence of sin in the best human beings, are urged as reasons for the habit of self-examination, and for the practice of the deepest humility. *One* person only in the kingdom (see vol. 2. p. 52.) is complimented with a total exemption from this general depravity: but, in reviewing the passage, can the author maintain it as a specimen of loyalty and orthodoxy united?

Cœlebs commences the account of his search for a wife with a critique on Milton's Eve; and with declaring that, whenever he formed an idea of conjugal happiness, his mind involuntarily adverted to the grace of that finished picture. Among the ladies of the world with whom this young man of twenty-four was brought into company, he could find none who in any degree resembled the Miltonic portrait; and he appears disgusted with the plan on which their characters are formed.

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'The education, (he observes, in the 2d Chapter,) of the present race of females is not very favourable to domestic happiness. For my own part, I call education, not that which smothers a woman with accomplishments, but that which tends to consolidate a firm and regular system of character; that which tends to form a friend, a companion, and a wife. I call education, not that which is made up of the shreds and patches of useless arts, but that which inculcates principles, polishes taste, regulates temper, cultivates reason, subdues the passions, directs the feelings, habituates to reflection, trains to self-denial, and, more especially, that which refers all actions, feelings, sentiments, tastes, and passions, to the love and fear of God.'

On the same subject, it is remarked by Mr. Stanley, the friend of Cœlebs and of his father, (towards the end of the 2d. Vol.) that 'the inculcation of fortitude, prudence, humility, temperance, self-denial—this is education.'

Of Lucilla, on his early acquaintance with her, the hero of the tale gives the following negative and positive description:

"First," replied I, "I will, as you desire, define her by negatives—she is *not* a professed beauty, she is *not* a professed genius, she is *not* a professed philosopher, she is *not* a professed wit, she is *not* a professed any thing; and, I thank my stars, she is *not* an artist*!" "Bravo, Charles, now as to what she is!" "She is," replied I, "from nature—a woman, gentle, feeling, animated, modest.—She is, by education, elegant, informed, enlightened.—She is, from religion, pious, humble, candid, charitable."

As the character of the heroine developes itself, no person can refrain from admiring it, and from applying to her the language of scripture; "Many daughters have done virtuously, but thou excellest them all. Favour is deceitful, and beauty is vain: but a woman that feareth the Lord, she shall be praised." Yet we are confident that no young woman, under nineteen years of age, however good, would have made such a reply as this to what even the author has described as 'a *natural* expression' of compliment from a favored lover:

'Nothing humbles me more than compliments; for when I compare what I hear, with what I feel, I find the picture of myself drawn by a flattering friend, so utterly unlike the original in my own heart, that I am more sunk by my own consciousness of the want of resemblance, than elated that another has not discovered it. It makes me feel like an impostor. If I contradict this favourable opinion, I am

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* Though a wife who is an artist, and scarcely any thing else, might not suit a man in the ordinary stations of life, we see no reason why a gentleman of four thousand a year should *thank God* that the object of his choice should be unable to play him an animating tune, or to sketch a pleasing landscape, or to depict the features of their first born cherub.—"Man," as Lord Bacon observes, "knows not how to keep a mean;" and his condemnation of one extreme generally pushes him to the opposite. *Rev.*

afraid of being accused of affectation; and if I silently swallow it, I am contributing to the deceit of passing for what I am not."

In the book of Proverbs, from which we made the above quotation, warm praise is bestowed on a virtuous woman,—a praise which she does not disclaim; and had Lucilla suffered her virtues to have received their due meed of commendation, without the affectation of a humility which it was impossible for her to feel in her circumstances, her character would have been more natural. Every rational being, who acts conscientiously in the fear of God, has a source of self-gratulation, which will render an undue self-abasement as uncongenial as undue pride. We lament that the author should encourage such an affectation of humility, in a character which is meant to be exhibited as a model of female perfection. Indeed, when the methodistic Mrs. Ranby is brought forwards to be exposed, this feigned self-abasement is treated as it ought to be, with deserved ridicule instead of with respect; and it is classed with the vices, not with the virtues:

'In the evening Mrs. Ranby was lamenting in general and rather customary terms, her own exceeding sinfulness. Mr. Ranby said, "You accuse yourself rather too heavily, my dear,—you have sins to be sure." "And pray what sins have I, Mr. Ranby?" said she, turning upon him with so much quickness that the poor man started; "Nay," said he meekly, "I did not mean to offend you; so far from it, that hearing you condemn yourself so grievously, I intended to comfort you, and to say that except a few faults,—" "And pray what faults?" interrupted she, continuing to speak however, lest he should catch an interval to tell them—"I defy you Mr Ranby to produce one." "My dear," replied he, "as you charged yourself with all, I thought it would be letting you off cheaply by naming only two or three, such as ——." Here, fearing matters would go too far, I interposed, and softening things as much as I could for the lady, said, "I conceived that Mr. Ranby meant, that though she partook of the general corruption—" Here Ranby, interrupting me with more spirit than I thought he possessed, said "General corruption, Sir, must be the source of particular corruption. I did not mean that my wife was worse than other women."—"Worse, Mr. Ranby, worse?" cried she. Ranby, for the first time in his life, not minding her, went on, "As she is always insisting that the whole species is corrupt, she cannot help allowing that she herself has not quite escaped the infection. Now to be a sinner in the gross and a saint in the detail; that is, to have all sins, and no faults, is a thing I do not quite comprehend."

Is it not, however, an equal violation of truth to maintain that a person who has no faults, or at least whose conduct is remarkably conscientious and pure, is all sinful, as it is to make a character self-convicted of sin which is exhibited without stain?

stain? The Bible, to which this writer always appeals, describes the "good man as satisfied from himself," "rejoicing in the testimony of a good conscience," and "enjoying in himself the fruits of peace and assurance:" but, according to the ideas which some persons wish to give of religion, the more christians abound in virtue the more uncomfortable they will feel, and the more degradingly they will speak of themselves.

After having made these observations, we shall now quote a passage of some length, as a very fair and pleasing sample of the work, without offering any specific remarks on parts of it which are open to criticism, but leaving them to be included under our preceding strictures.—Towards the close, the following little adventure is recorded:

'After tea, I observed the party in the saloon to be thinner than usual. Sir John and Lady Belfield having withdrawn to write letters, and that individual having quitted the room, whose presence would have reconciled me to the absence of all the rest, I stole out to take a solitary walk. At the distance of a quarter of a mile from the Park-Gate, on a little common, I observed, for the first time, the smallest and neatest cottage I ever beheld. There was a flourishing young orchard behind it, and a little court full of flowers in front. But I was particularly attracted by a beautiful rose-tree in full blossom which grew against the house, and almost covered the clean white walls. As I knew this sort of rose was a particular favourite of Lucilla's, I opened the low wicket which led into the little court, and looked about for some living creature, of whom I might have begged the flowers. But seeing no one, I ventured to gather a bunch of the roses, and the door being open, walked into the house, in order to acknowlege my theft, and make my compensation. In vain I looked round the little neat kitchen; no one appeared.

'I was just going out, when the sound of a soft female voice over head arrested my attention. Impelled by a curiosity which, considering the rank of the inhabitants, I did not feel it necessary to resist, I softly stole up the narrow stairs, cautiously stooping as I ascended, the lowness of the ceiling not allowing me to walk upright. I stood still at the door of a little chamber, which was left half open to admit the air. I gently put my head through. What were my emotions when I saw Lucilla Stanley kneeling by the side of a little clean bed, a large old Bible spread open on the bed before her, out of which she was reading one of the penitential Psalms to a pale emaciated female figure, who lifted up her failing eyes, and clasped her feeble hands in solemn attention!

'Before two little bars, which served for a grate, knelt * Phœbe, with one hand stirring some broth which she had brought from home, and with the other fanning with her straw bonnet the dying embers, in order to make the broth boil; yet seemingly attentive to her sis-

* The younger sister of Lucilla.

ter's reading. Her dishevelled hair, the deep flush which the fire, and her labour of love gave her naturally animated countenance, formed a fine contrast to the angelic tranquillity and calm devotion which sat on the face of Lucilla. Her voice was inexpressibly sweet and penetrating, while faith, hope, and charity seemed to beam from her fine uplifted eyes. On account of the closeness of the room, she had thrown off her hat, cloak, and gloves, and laid them on the bed; and her fine hair, which had escaped from its confinement, shaded that side of her face which was next the door, and prevented her seeing me.

'I scarcely dared to breathe, lest I should interrupt such a scene. It was a subject not unworthy of Raphael. She next began to read the forty-first Psalm, with the meek, yet solemn emphasis of devout feeling. "Blessed is he that considereth the poor and needy, the Lord shall deliver him in the time of trouble." Neither the poor woman nor myself could hold out any longer. She was overcome by her gratitude, and I by my admiration, and we both at the same moment involuntarily exclaimed, Amen! I sprang forward with a motion which I could no longer controul. Lucilla saw me, started up in confusion,

"and blush'd
Celestial rosy red."

Then eagerly endeavouring to conceal the Bible, by drawing her hat over it, "Phœbe," said she, with all the composure she could assume, "is the broth ready?" Phœbe, with her usual gaiety, called out to me to come and assist, which I did, but so unskilfully, that she chid me for my aukwardness.

'It was an interesting sight to see one of these blooming sisters lift the dying woman in her bed, and support her with her arm, while the other fed her, her own weak hand being unequal to the task. At that moment, how little did the splendors and vanities of life appear in my eyes! and how ready was I to exclaim with Wolsey,

"Vain pomp and glory of the world, I hate you."

'When they had finished their pious office, I enquired if the poor woman had no attendant. Phœbe, who was generally the chief speaker, said, "she has a good daughter, who is out at work by day, but takes care of her mother at night; but she is never left alone, for she has a little grand-daughter who attends her in the mean time; but as she is obliged to go once a day to the Grove to fetch provisions, we generally contrive to send her while we are here, that Dame Alice may never be left alone."

'While we were talking, I heard a little weary step, painfully climbing up the stairs, and looked round, expecting to see the grand-daughter; but it was little Kate Stanley, with a lap full of dried sticks, which she had been collecting for the poor woman's fire. The sharp points of the sticks had forced their way in many places through the white muslin frock, part of which, together with her bonnet, she had left in the hedge, which she had been robbing. At this loss she expressed not much concern, but lamented not a little that sticks were so scarce; that she feared the broth had been spoiled, from her being so long in picking them, but *indeed* she could not help it. I

was

was pleased with these under allotments, these low degrees in the scale of charity.

'I had gently laid my roses on the hat of Miss Stanley, as it lay on the Bible, and before we left the room, as I drew near the good old Dame to slip a couple of guineas into her hand, I had the pleasure of seeing Lucilla, who thought herself unobserved, retire to the little window, and fasten the roses into the crown of her hat like a garland. When the grand-daughter returned loaded with the daily bounty from the Grove, we took our leave, followed by the prayers and blessings of the good woman.

'As we passed by the rose tree, the orchard, and the court, Phœbe said to me, "An't you glad that poor people can have such pleasures?" I told her it doubled my gratification to witness the enjoyment, and to trace the hand which conferred it; for she had owned it was *their* work. "We have always," replied Phœbe, "a particular satisfaction in observing a neat little flower garden about a cottage, because it holds out a comfortable indication that the inhabitants are free from absolute want, before they think of these little embellishments."

"It looks also," said Miss Stanley, "as if the woman, instead of spending her few leisure moments in gadding abroad, employed them in adorning her little habitation, in order to make it more attractive to her husband. And we know more than one instance in this village in which the man has been led to give up the public-house, by the innocent ambition of improving on her labours."

'I asked her what first inspired her with such fondness for gardening, and how she had acquired so much skill and taste in this elegant art? She blushed and said, "She was afraid I should think her romantic, if she were to confess that she had caught both the taste and the passion, as far as she possessed either, from an early and intimate acquaintance with the Paradise Lost, of which she considered the beautiful descriptions of scenery and plantations as the best precepts for landscape gardening. Milton," she said, "both excited the taste and supplied the rules. He taught the art and inspired the love of it." From the gardens of Paradise the transition to his heroine was easy and natural. On my asking her opinion of this portrait, as drawn by Milton, she replied, "That she considered Eve, in her state of innocence, as the most beautiful model of the delicacy, propriety, grace, and elegance of the female character which any poet ever exhibited. Even after her fall," added she, "there is something wonderfully touching in her remorse, and affecting in her contrition."

"We are probably," replied I, "more deeply affected with the beautifully contrite expressions of repentance in our first parents, from being so deeply involved in the consequences of the offence which occasioned it."

"And yet," replied she, "I am a little affronted with the poet, that while, with a noble justness, he represents Adam's grief at his expulsion, as chiefly arising from his being banished from the presence of his Maker, the sorrows of Eve seem too much to arise from being banished from her flowers. The grief, though never grief was

so beautifully eloquent, is rather too exquisite, her substantial ground for lamentation considered."

'Seeing me going to speak, she stopped me with a smile, saying, "I see by your looks that you are going, with Mr. Addison, to vindicate the poet, and to call this a just appropriation of the sentiment to the sex; but surely the disproportion in the feeling here is rather too violent, though I own the loss of her flowers *might* have aggravated any common privation. There is, however, no female character in the whole compass of poetry in which I have ever taken so lively an interest, and no poem that ever took such powerful possession of my mind."

'If any thing had been wanting to my full assurance of the sympathy of our tastes and feelings, this would have completed my conviction. It struck me as the Virgilian lots formerly struck the superstitious. Our mutual admiration of the Paradise Lost, and of its heroine, seemed to bring us nearer together than we had yet been. Her remarks, which I gradually drew from her in the course of our walk, on the construction of the fable, the richness of the imagery, the elevation of the language, the sublimity and just appropriation of the sentiments, the artful structure of the verse, and the variety of the characters, convinced me that she had imbibed her taste from the purest sources. It was easy to trace her knowledge of the best authors, though she quoted none.

"This," said I exultingly to myself, "is the true learning for a lady; a knowledge that is rather detected than displayed, that is felt in its effects on her mind and conversation; that is seen, not by her citing learned names, or adducing long quotations, but in the general result, by the delicacy of her taste, and the correctness of her sentiments."

Of the subordinate characters which are displayed in this work, it is not necessary for us to give an analysis; nor can we specify either the many excellent moral observations which occur, or the few religious dogmas which we should be disposed to controvert. It will suffice to remark that the motive of the writer is not more commendable than the skill, the discrimination, and the general taste with which the whole is executed. We cannot, however, avoid the conjecture that, had less been attempted in the way of female reformation, more would probably have been accomplished; that young people will be repulsed instead of being attracted to imitation by the character of Lucilla; that the cause of Methodism, though such is evidently not the intention, will be rather promoted than retarded by the religious dialogues contained in these volumes; and that many professors will be misled to adopt the cant of humility for humility itself.

True. Report assigns this production to Mrs. Hannah More, ~~and in some instances has associated with her name that of Miss Bowdler.~~ not true.

Mo-y. ART.

ART. III. *The Works of John Dryden,* now first collected. Illustrated with Notes, historical, critical, and explanatory, and a Life of the Author, by Walter Scott, Esq. Royal 8vo. 18 Vols. 12l. 12s. Boards. Demy 8vo. 9l. 9s. Miller. 1808.

A COMPLETE edition of the works of Dryden has long been numbered among the wants of the literary world of England. The edition in four folio volumes, which was published by Tonson in 1701, and is now become scarce, did not contain the whole of this author's productions; and it consequently still left the curious and the lovers of genius, who were solicitous to possess themselves of every line which had fallen from so affluent a pen, in a state of disappointment and inquiry. We will not now discuss the question whether some of the writings of our great classic might not, with equal advantage to the reputation of the author, and to the benefit of the reader, have been abandoned to that state of obscurity into which they had lapsed. It is sufficient that, from respect to the illustrious name of Dryden, they were all required; and for having complied with the requisition, their present editor may be regarded as intitled to the thanks of the public.

With a very natural though not, in every instance, a perfectly just prepossession, a poet has usually been considered as best qualified to be the editor of a poet: but of all those who in the present day pass in the catalogue for poets, Mr. Scott, whose rhapsodies and ballads discover no connection with the school of Dryden, is perhaps the very last from whom we should have expected the publication which is now before us. Yet Mr. S. brings to the task which he has undertaken, an abundance of the requisite knowlege; and in his illustrations of his author, we have no reason to complain of a deficiency of information: if he any where fails, it is in that higher department which belongs to criticism and to taste.

Mr. Scott, however, offers himself to our notice not only as the editor and the commentator, but as the biographer of Dryden; and in this latter character, which is the most difficult to be sustained, we are first and principally to consider him.

The life of a literary and studious man is generally very barren of incident—of incident, we mean, which is not to be found in our common walks and habitations. The library is the sequestered theatre of his glory; and the uniform tenor of his days is seldom broken by any of those great exploits of fortune, which arrest and agitate the attention of the world. He may be said to exist only in his works; and, unlike to that of the warrior or the statesman, his biography cannot be made interesting by the detail of any of those splendid events which,

with the fate of armies or of empires, involve the happiness or the misery of a large association of the human race. His mind, in short, is to be delineated, rather than his actions; and little more can be said of him than that he who was elevated above the multitude by his writings was confounded with them in the ordinary course of his conduct.—As the life of Dryden was not recorded by his contemporaries, many of its minor circumstances are inevitably lost; and of so great a man, placed at so short a distance from our own times, it is the subject of surprize and regret that not more is to be known. His biographers have not been numerous; and of their small number only Dr. Johnson and Mr. Malone are intitled to any notice. The characters of these two writers, in the instance before us, stand in the most direct opposition to each other, and may be regarded, like the zenith and the nadir, as separated by the diameter of a world. Each of them, however, has his merits as well as his defects; and both of them must be allowed to possess a distinct literary value.

The narrative by Dr. Johnson is inaccurate and meagre; and it is rendered also unpleasant by that levelling and debasing spirit which prevails through all his biographical tracts, and from which even Dryden, exalted as he was into favour by his Tory principles, could not altogether escape. This piece of biography, however, is enlivened with some brilliant and happy, though not always unexceptionable, criticism; and, as a literary history of its subject, it must be admitted to display very considerable merit. On the other hand, the production of Mr. Malone is not enriched with any splendid criticism, and is not made seductive of the reader's attention by any of the charms of superior composition: but, by the labour and researches of its indefatigable author, it is so replenished with information, as to leave those whose power of patience can struggle through its heavy pages, in possession of all that can now be known respecting the person of whom it treats. In the adjustment of dates and the collection of minute facts, Mr. Malone is perhaps without a rival; and, as he writes in the excursive and episodic style which has been adopted by some modern biographers, (and particularly by Sir John Hawkins, of celebrated memory,) his volume supplies us with much extraneous matter; which, however ill-placed, cannot be regarded by us as altogether unacceptable.

With these two works before him, then, an able biographer of Dryden has little labour to undergo:—from the one he can receive his facts as they are accumulated to his hand:—from the other, he may light his torch of criticism; and with the materials supplied by both, if he possess the ability of a master-

ter-builder, he may construct an edifice that shall be complete in its symmetry and beautiful in its ornaments, to the memory of the man whom he professes to celebrate. Mr. Scott's ambition, however, aims at a higher mark; and he affects to invest his 'Biographical Memoir' (as he calls it) of Dryden with more novelty than could be attained by the obvious process which we have suggested. We shall state his pretensions in his own language, on the happiness of a part of which we can by no means compliment him; and we shall then proceed to examine how far these pretensions are justified by his performance.

'In the Biographical Memoir it would have been hard to exact that the editor should rival the criticism of Johnson, or produce facts which had escaped the accuracy of Malone. While, however, he has availed himself of the labours of both, particularly of the latter, whose industry has removed the cloud which so long hung over the events of Dryden's life, he has endeavoured to take a different and more enlarged view of the subject than that which his predecessors have presented. The general critical view of Dryden's works being sketched by Johnson with unequalled felicity, and the incidents of his life accurately discussed and ascertained by Malone, something seemed to remain for him who should consider these literary productions in their succession, as actuated by, and operating upon, the taste of an age, where they had so predominant influence; and who might, at the same time, connect the life of Dryden with the history of his publications, without losing sight of the fate and character of the individual.'

He who undertakes to write the life of a man, highly eminent in any walk of genius or of science, cannot, as we should think, well avoid the connection of the history of the individual in some degree with that of the literature and the taste of the times in which he lived: the link in this case is so strong, and the action and re-action are so apparent, as to force themselves on the notice of the writer; and in very few instances of respectable biography, when its subject is a literary character, have we any reason to complain that this association has been disregarded. If, occupied in groping for facts and in wrestling with dates, Mr. Malone has in this respect insulated his author, Dr. Johnson, with more just and comprehensive views, has connected the poet with the age; and he has remarked not only the gradual improvement effected in the productions of the former, but the beneficial influence also of these compositions on the composition and the judgment of the latter.

From the professed design of Mr. Scott, however, we expected something, we knew not what, of a kind superior if not absolutely dissimilar to any thing which had yet been given

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to the world.—We opened his pages, therefore, with much excited expectation: but we could discover in them nothing to gratify it, and our disappointment has been proportionably acute. In the first of the sections, into which his work is divided, after a second profession of the biographer's object 'to connect with the account of Dryden's life and publications such a general view of the literature of the time, as may enable the reader to estimate how far the age was indebted to the poet, and how far the poet was influenced by the taste and manners of the age,' we are presented with some preliminary remarks on the literature of the earlier part of the 17th century: but in these we can perceive nothing that is either new or striking, unless it be a repetition of the twice-refuted falsehood of Milton's upbraiding Charles the First with the crime of reading Shakspeare. 'It is true,' says Mr. S., 'that Milton descended to upbraid that unfortunate prince (Charles I.), that the chosen companion of his private hours was one William Shakspeare *a player*.' [Life of Dryden, p. 13.] If we were to call on Mr. S. for the authority on which he makes this extraordinary assertion, he would be much puzzled to produce it; for in truth it could no where be found. How Mr. Warton, the original arraigner in this instance of Milton, could draw so false an inference from the passage which he has cited from the Iconoclastes, has always appeared to us, who believe him to have been an honest man, extraordinary and wonderful: but that he should be followed by Mr. Scott in a mistake so gross and so disadvantageous to Milton, at a time also when the error has been rectified by two writers of the present day, is surely most strange, and not to be passed over by us without a strong expression of censure. A glance on the passage in question, to which we shall refer at the foot of the * page, will satisfy Mr. S. of the danger, if not of the impropriety, of making any strong assertions to the disparagement of an illustrious character, without examining the evidence on which those assertions are to be supported.

After these preliminary observations of Mr. Scott on the literature, or rather the poetry, of the age immediately preceding that of Dryden, we meet with very little, if with any thing, in the volume under our review that can justify the pretensions of its writer. We find in it, indeed, some remarks on the revival of the drama in this country after the Restoration, and on its immediate result, the heroic or rhyming tragedy, which, brought to us from France, prevailed on our stage during the reign of Charles II.: but in this part of the work, which

* See Prose Works of Milton, 2d vol. p. 407, last edit. 1806.

seems

seems to have been laboured by the author, we are presented only with trite or erroneous observations, and with nothing in performance of his engagement to exhibit Dryden as he influenced or was influenced by his contemporary age. In this instance, indeed, the poet and the age seem to have been actuated by no common interest or feeling:—for the heroic tragedy, so ably defended by his criticism, and so illustriously promoted by his Muse, was a favourite only with the Court, or could not make that general impression which was requisite to identify it with the taste of the period.

From this to the concluding section of Mr. S.'s volume, nothing beyond the usual demand of common biography is any where perceptible; and unconscious of any deep and recondite reflections on the literary history of Dryden and of the times, the intervening pages give us little more than the mere narrative of the poet's life and writings, the friends whom he courted, and the foes whom he satirized, detailed in no very interesting manner, and expressed in language which, at once ambitious and poor, more frequently solicits our pardon than lays claim to our praise.

The personal history of Dryden, who has justly been called the father of our criticism, and to whom the harmony of our poetic numbers is indebted for its last approach to perfection, may be comprehended in a small space. He was born in 1631, in the parsonage-house of Oldwinckle All Saints, in Northamptonshire; of which parish his maternal grandfather, a brother of Sir John Pickering of Tichmarsh, was at that time the curate, and eventually became the rector. This family was respectable, and had been long classed with the gentry of Cumberland, when it passed, in the reign of Elizabeth, into Northamptonshire; and there, by a marriage with the heiress of Sir J. Cope, acquired the estate of Canons-Ashby. Soon afterward, it was raised by James I. to the honours of a baronetage; and, in consequence of a subsequent marriage with the heiress of Sir John Beville, its affluence was increased by the property of Chesterton in the county of Huntington. Our poet, who, being the son of Erasmus Dryden, was the nephew of the second and grandson of the first baronet of his family, was removed at an early age from a provincial school to that of Westminster, (then under the government of the famous Busby *,) where he was admitted into the college; and thence he was elected † to Trinity College, Cambridge. Here he took

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* Spelt by Mr. S., if it be not an error of the printer, Bus*bb*y.

† Mr. S. says, to a Westminster scholarship: but there are no *Westminster* scholarships at Trinity College, Cambridge.

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his B. A. degree: but he neither obtained a fellowship, nor ascended higher on the scale of academical honour; the degree of M. A., which we find in an after-period attached to his name, having been obtained by a faculty from the Archbishop of Canterbury. From the University, he issued into the world with a small property bequeathed to him by his father; and under the auspices of Sir Gilbert Pickering, his maternal uncle, who was a rigid puritan, and a man of some consequence in the Protector's Court. The Restoration, however, soon intercepted any hopes which young Dryden might have encouraged from his republican connections; and, when he had committed his Muse in a panegyric on Cromwell, he relinquished his fortunes altogether to the exertion of his talents. Being formed, however, of materials which were not inflexible, he soon adapted himself to the times, and convinced the world that he could with equal dexterity bind laurels round the throne of a king, or strew them on the hearse of an usurper. From this epoch, his life was that of a student and an author; and, with maturing judgment and increasing powers, he won his way with steady progression till he reached his proper place in the public estimation, and was acknowleged by universal suffrage as the first poet and critic of his age. During this term, the gratification of his literary ambition was insufficient to compensate him for the discomfort of uneasy circumstances, for the want of domestic felicity, and for the irritation resulting from those numerous enmities which he had excited by his proud superiority of talents, and by his plunging zealously and deeply into the envenomed politics of the time. Though he mingled familiarly with the great, and enjoyed the favour of some of the first men in the State, — nay, though he flourished during two successive reigns in the sunshine of a Court, — his fortunes perpetually hovered between competence and want; and, having been nearly starved by the carelessness of the selfish Charles, and kept only a few steps from indigence by the cold and œconomical James, he was finally consigned by the Revolution to the booksellers for his subsistence. In 1665 he married the Lady Elizabeth Howard, eldest daughter of the Earl of Berkshire: — but whatever might have been his inducement to this connection, its consequences were unfavourable to his happiness: for, while the noble alliance produced no beneficial result to his fortunes, the lady's bad temper and weak intellects, which eventually terminated in insanity, fretted and disordered the hours of his family retirement. Soon after the accession of the bigot James to the throne in 1685, our poet renounced the church of England, and professed himself a papist. Having thus exposed his motives to obloquy,

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and increased the number and the virulence of his enemies, he closed a life, in which the bitter had strongly prevailed over the sweet, on the first of May in the last year of the seventeenth century;—before he had completely attained the age of sixty-nine.

This is the outline of the life of the great Dryden; and it will now be proper to examine the manner in which Mr. S. has executed the more finished picture.

To glean after so industrious and minute a gatherer as Mr. Malone must be regarded as an unpromising occupation; and we were not so unreasonable as to expect from the last biographer the exhibition of any great mass of new matter. From a writer, however, of Mr. Scott's reputation, (on the justice or solidity of which it is not a part of our present duty to determine,) we conceived that we had a right to demand that species of novelty which every subject necessarily acquires in its transit through a vigorous and thoughtful mind. We encouraged ourselves, therefore, to expect in his pages, perspicuous and lucid arrangement, apposite and striking observations, with harmonious and strong colouring:—but of these expectations, warranted as they were by reason, we have cause to complain of the disappointment. In the disposition indeed of Mr. Scott's materials, we do not see much to censure. If the principal subject of his work be sometimes withdrawn from our sight, it is soon restored to us; and the digression which has occasioned its temporary disappearance, having reference to some kindred topic, may be considered as intitled to pardon. We are permitted by him to travel on our road without any essential obstruction; and our attention is certainly not harassed by him, as it is by some other modern biographers, with the desultory attack of episode after episode. For this we are obliged to him: but here our professions of thankfulness must terminate; for besides a disproportion in the parts of the work which is occasionally observable, and the undue importance with which trifles are sometimes obtruded on our notice, the general want of dates and references must be censured as a fault; and neither in the observations which are scattered through the volume, nor in the language in which the whole communication is made, can we distinguish any thing that calls for our praise;—any thing which is splendid, or instructive, or entertaining;—any thing, in short, which enlarges the sphere of our knowlege, or gratifies our fancy or our ear. For his observations, indeed, when he does not avowedly borrow from Dr. Johnson, Mr. S. seems generally to be indebted to Mr. Malone; below whom, in consequence of his higher pretensions, he must, in our opinion, be placed as an artificer of style. His

'Biographical Memoir,' therefore, must for every reason be assigned to one of the inferior classes of compositions, and not be delusively held out to the public as a work which is deserving of very general attention.

A more minute examination of this volume may be as uninteresting to our readers as it certainly will be fatiguing to us: but, after the judgment which we have been compelled under the impulse of justice to pass on it, the duty which we owe to all parties will not allow us to dismiss it without shewing something of the ground on which our decision has been founded; and in this part of our critical task we shall not arrange our remarks by their subjects, but shall offer them as they are successively suggested to us by the pages of the work.

In the advertisement prefixed to his volume, Mr. S. mentions the assistance which he had derived from a curious collection of fugitive pieces, published in the reigns of the two last Stuarts, of William, and of Anne; and to his intercourse with this collection, which, from the name of its maker, he calls the Luttrell-collection, he refers with so much satisfaction and such a feeling of his good fortune, that we should have been inclined to imagine him the discoverer of this treasure of libels and lampoons in its hiding place, if we had not known that, under another title, it had already opened its stores of information to Mr. Malone, and by him had been converted to considerable profit. Whatever tends to give a false impression is liable to censure; and we have a right to find fault with Mr. S. for not acquainting us that the collection in question did not occur to him in its virgin state, but had been previously rifled by a writer on the same subject with himself. Of this collection also, it may be observed, Mr. M. favours us with a fuller and more satisfactory account than Mr. S.

In p. 12, speaking of the natural and the affected, or, as Dr. Johnson terms it, the metaphysical style of composition, Mr. Scott says; 'The one is like an ancient statue, the beauty of which springing from the exactness of proportion does not always strike at first sight, but rises upon us as we bestow time in considering it; the other is a representation of a monster which is at first only surprising, and ludicrous or disgusting ever after.' In this passage, to the general sentiment of which we give our full assent, the wrong placing of the adverb, 'only,' offers a meaning not intended by the writer; for the monster is only at first surprising, and not at first only surprising, and something more afterward [not *after*.] P. 15. is accountable for more faults. 'But his (Cowley's) talents recommended him,' observes Mr. S., 'at the military court of Oxford;

Oxford; and the most ingenious poet of the metaphysical class enjoyed the applause of Charles before *he* shared the exile of *his* consort Henrietta.' Here, by the confusion of antecedents and relatives, it is left to the reader's sagacity to discover who, besides Henrietta, went into exile, and whose consort she was. A mere grammarian would maintain that if '*he*' must be separated from its proper antecedent, (Charles,) Henrietta was unquestionably the wife of the poet. 'All these and others,' says Mr. S., 'unnecessary to mention, were read and respected at court.' Of this elliptical mode of expression, which is at once ungrammatical and vulgar, Mr. Scott is particularly fond. In this place, he ought to have written, all these and others whom it is unnecessary to mention, &c.—As we advance in this page, we find a metaphor which we cannot pass without notice. It induces us to conclude that the author is a sportsman, and more conversant with the exercises of the field than with the intellectual labour of ascertaining and arranging ideas, which is indispensably requisite for the production of accuracy in composition;—'and however much they' (the metaphysical poets) 'might differ from each other in *parts* and *genius*, they sought the same road to poetical fame by starting the most unnatural images, which their imaginations could conceive; or by hunting more common allusions through the most minute and circumstantial particulars and ramifications.' In this sentence, we are introduced to a set of strange men, who seek a road by starting images, conceived by their imaginations, or by hunting allusions through particulars and ramifications.

'The elegy on Lord Hastings, the lines prefixed to "Sion and Parnassus," and some complimentary stanzas which occur in a letter to his cousin Honor Driden, would have been enough to assure us, even without his own testimony, that Cowley was the darling of his youth, and that *he* imitated *his* points of wit and quirks of epigram, with a similar contempt for the propriety of their application. From these poems, we learn enough to be grateful, that Dryden was born at a later period in his century; for had not the road to fame been altered in consequence of the Restoration, his extensive information and acute ingenuity would probably have betrayed the author of the "Ode to St. Cecilia," and the father of English poetical harmony, into rivalling the metaphysical pindarics of Donne and Cowley.'

Against this passage we have more than one objection to allege. Not to remark a slight confusion occasioned by the inartificial management of the antecedent and relative in the clause, 'and that *he* imitated *his* points of wit,' &c., we must ask whether Cowley has indeed discovered any contempt for

the proper application of his 'points of wit, and quirks of epigram?' These, such as they are, are in general very happily applied; and when the case is otherwise, the fault most certainly was not intentional on the part of the poet. Surely the sentiment, however, which occupies the concluding sentence of this paragraph, is erroneous, and inconsistent both with the commonly received opinion and with that which is supported in other places by Mr. Scott himself. We have always considered the improved style of poetic composition, which distinguished the close of the seventeenth century, as principally if not wholly resulting from the superior powers and judgment of Dryden, operating by instruction and the influence of example on the literary taste of the age. Now the same powers which were so efficacious at this period would, as we think, have produced, with respect to their possessor himself and to the surrounding literature, an equal or very nearly an equal effect if they had existed and been exerted half a century before. Under the reign of the first James, the youth of Dryden would have been tainted, as it was under the protectorate of Cromwell, with the vitiated taste of the times: but we see no reason for concluding that the vigor of his ripened judgment would not have recovered him from the malady, and have enabled him to relieve it. Whether or not, unassisted by those masters of the English Muse who have preceded him, he would have carried the harmony of his numbers to its ultimate perfection, may be regarded as a doubtful question; for he cannot, with any reference to truth, be called, as Mr. Scott styles him, 'the *father* of English poetical harmony.' To disprove his right to this title, we have only to appeal to the fine rhythm in numerous passages of Shakspeare; or to the varied and exquisite harmony which delights us in almost every page of the Paradise Lost. Even in rhymed verse, and to throw Fairfax out of the question, the harmony of Spenser, of Waller, and of Denham, was much too considerable to allow the appellation of father of our harmonious rhythm to belong to any of their poetic successors. On *their* harmony, however, Dryden very nobly improved; and by them, as his steps, he advanced to a system of versification, which seems to be as perfect as any object can be that depends for its perfection on human artifice and taste.

Mr. Scott's account of the formation of the metaphysical poets, (to which he refers in this passage,) and the causes to which he assigns the transition of the public taste to a more easy and natural style of composition, appear to us to be fanciful and mistaken. Much learning may have made a man

man mad, as it was supposed by Festus to have done in the case of Paul: but it certainly never made a man a metaphysical poet, though with this false bias of his taste it may have assisted him in the indulgence of his perverse fancy. If Waller's learning (to say nothing of the superior erudition of Milton) were not equal to that of Donne, Cowley, or Butler, it was adequate to supply him with all the materials of metaphysical poetry; and to his more correct taste alone must we necessarily attribute his adoption of more natural thought and of more harmonious verse. On this occasion, the present editor seems to have struggled hard for something new, and in the exertion to have fallen into error; his ambition caught at a Juno, and embraced only a cloud.

Since neither our time nor our limits (to say nothing of the patience of our readers) will permit us to remark on the minuter improprieties and aukwardnesses, which are every where visible in Mr. Scott's pages, we shall content ourselves with noticing those only which are the most prominent, and which in some degree compel our attention.

As metaphysical poetry survived the Restoration, and Mr. S. is desirous of referring to that event the revival of taste with every other beneficial effect, he accounts for a circumstance in opposition to his system, by the production of two similes, as he calls them, both belonging to the same class of images, but one borrowed from his nursery-reading, and one, as we are left to conclude, from his own common observation. P. 42. 'The muse awoke,' he says, 'like the sleeping beauty of the fairy tale, in the same antiquated and *absurd* vestments in which she had fallen asleep twenty years before.' Now why these vestments, merely in consequence of their having been made twenty years before, should be *absurd* as well as antiquated, we cannot conjecture: but Mr. S. proceeds, 'or if the reader will pardon another simile,' (we do not pretend to know the extent of the reader's placability, but this is certainly a trial of it,) 'the poets were like those who, after [a] long mourning, resume for a *time* their ordinary dresses, of which the fashion in the mean*time* has passed away.' Here again we are at a loss to guess why the fashion of these *ordinary* dresses, which are nothing more than their common or every-day suits, should have passed away during the period of mourning. If Mr. S. intended to say that these ordinary dresses were those which had been laid aside at the commencement and were brought again into use at the expiration of the mourning, he should have expressed himself differently; and then it might have been allowed that, if the term of such mourning had been unconscionably long, and the instability of fashion unusually

great, the clothes in question, on their being drawn from their hiding-place, might not have been altogether of the modern cut.

To drop any farther reference to Mr. S.'s similes, which neither illustrate his subject nor adorn his composition, let us profess an opinion in direct opposition to his, and avow that we do not feel any sense of obligation to the return of Charles for the advancement of our literature or the improvement of our taste. The theatres, indeed, which had been closed during the ascendancy of the Puritans, were opened on the restoration of the monarchy: but they were opened under such pernicious influence, that they could not be beneficial either to national taste or national morals. The drama, though patronised, was corrupted by the Court; and, with respect to any of the other provinces of poetry, none of the flowers which incidentally grew in them were indebted for their vigour or their beauty to the fostering effect of the new and more gaudy government. If Dryden belonged to the restored monarchy, Milton, with a taste not less classical and pure, was the creature of the subverted commonwealth, and metaphysical poetry ceased not to be cultivated during the whole reign of Charles. Mr. S indeed informs us (p. 45.) that 'it continued to be occasionally employed even to the end of the eighteenth century.' Though we know not to what particular instances the editor in this place alludes, we know that false taste, like all the other failings of the human understanding and heart, can perish only with our imperfect race; and we are assured by our own experience that, even in the beginning of the luminous nineteenth century, wild and strange rhapsodies, without plan, combination, or rhythm,—rhapsodies which would scarcely have been tolerated by our rude forefathers previously to the days of Fairfax or of Spenser,—have been able to possess themselves of transient popularity, and to shine as the meteors of an hour. To return however to our subject;—the Muses, whatever the Laureat might assert, did not follow in the train of Charles; nor did they experience from his voluptuousness any more efficacious encouragement, than they had derived from the rigour of their more avowed adversaries. The reign of Charles the 2d, though generally and openly hostile to the constitution of his country, was incidentally productive of beneficial laws: but it cannot claim even the casual and adventitious merit of having promoted the cause of literature and poetry. It generated, we allow, "the mob of gentlemen who wrote with ease;" and if it did not vitiate the judgment, it polluted the labours of Dryden, and compelled him for his bread to be libellous and obscene.

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In p. 47, we find some remarks, for the originality of which we are willing to give credit to Mr. Scott, since we are unable to assign to any other parentage observations which strike us as so trifling and so erroneous. 'To those,' he says, 'who still retained a partiality for that exercise of the fancy and memory, *afforded* by the metaphysical poetry, the style of satire then prevalent *afforded* opportunities of employing it.' He then proceeds to affirm that 'almost all the features which characterized the poetry of Cowley may be successfully traced in the satire of Hudibras:' that 'the sublime itself borders closely on the ludicrous; but the bombast and extravagant cannot be divided from it:' that 'although Butler pursued the ludicrous and Cowley aimed at the surprizing, the leading features of their poetry differ only like those of the same face convulsed with laughter or arrested *in* astonishment:' that 'the district of metaphysical poetry was thus invaded by the satirists, who sought weapons there to avenge the misfortunes and oppressions which they had so lately sustained from the puritans;' and that, 'as it is difficult in a laughing age to render serious what has been once applied to ludicrous purposes, Butler and his imitators retained quiet possession of the style which they had usurped from the grave bards of the earlier age.'

Now from all this *hubbub* of ill-assorted expression in which Mr. S. has involved himself, we can collect only very trite and common-place truths, or assertions which possess not even the merit of being ingeniously false. We are told that the fancy and the memory may be exerted in satire; and in what species of poetry may, or rather must, they not be exerted?—that in Cowley and Butler, both of whom were wits and scholars, may be traced, aye and *successfully* traced, a similar exhibition of wit and learning;—that, although they pursued two very different objects, yet were their productions very like,—as like as the expression of the two very different emotions of laughter and astonishment;—and that, as that which has once been employed by the ludicrous cannot easily, in a laughing age, be recovered by the serious, the satirists retained quiet possession of the metaphysical style of poetry; which we know to have flourished in other hands throughout the extent of this *laughing age*, and which, if we may believe Mr. S., has continued to subsist, (not surely in the hands of Satire,) almost to the present moment. On the whole of this egregious passage we shall leave our readers to form their own comments; while we confine our notices to that sentence of it, which asserts that 'the sublime borders closely on the ludicrous.' To us, nothing can appear more extraordinary than

this position. In our view of them, the sublime and the ludicrous possess no one common property, which can make even their contingent contiguity possible. In the former, no disproportion can exist; of the latter, disproportion is the very essence:—of the former, simplicity is one of the principal characteristics; of the latter, the vital substance is incongruity, and a variety of dissimilar parts made to touch in some unexpected point of union:—for the production of the former, is required a grand and comprehensive mind, intent on large objects, and contemplating them in the whole; for the production of the latter, an acute and discriminating intellect, accustomed to the dissection of ideas, to the survey of objects in parts, and to the observation of their minuter differences and resemblances:—the effect of the former is to elevate; of the latter, to degrade;—and while *that*, by raising its object, positively raises the mind, *this* only relatively raises it by throwing the object beneath it. Where, then, is the vicinity of the sublime to the ludicrous? Mr. Scott knew that the extreme points of a line, when bent into a circle, would coincide; and the delusion of analogy might perhaps induce him to think that the two metaphysical extremes, the sublime and the ludicrous, might sometimes be neighbours, and be thus in a situation to embrace; or, being told by his author that "great wits to madness nearly are allied," he might be led to conceive that the same could be predicated of the sublime and the ludicrous; and he might thence therefore be tempted to surprize us with this novelty of paradox. Between these two qualities, however, separated as they are in their production, their constituent substances, their characters, their objects, and their effects, a broad and impassable gulph is assuredly fixed.—With respect to the bombast and the extravagant, which are, essentially, incongruity and disproportion, what Mr. S. tells us amounts to nothing more than that the ludicrous is the ludicrous, and cannot be divided from itself. Whenever he may again wish to astonish us with any splendid excentricities of observation, we would advise him to have recourse to some of his acute and philosophizing countrymen; from whom he may learn to think, and to avoid gross error, if he cannot attain to the discovery of any latent truth.

In p. 57. we find Mr. Scott asserting that the *Paradise Lost* fell 'still-born from the press,' which we know was not the fact; and presenting us with an aukward and ungrammatical expression, at which he has taught us not to be surprized: 'But *before proceeding to trace* the history of his dramatic career, I *proceed* to notice such pieces of his poetry, as exhibit marks of his earlier style of composition.' The remark

mark in this page, that, in the beginning of his career, Dryden was deterred from the walk of epic poetry, to which his genius impelled him, by his sense of the bad taste of the age and the failure of "Gondibert," appears to us to be wholly without foundation. Want was the great influencing motive with Dryden's Muse; and want sent her to the theatre, where the gain was more certain, more immediate, and more abundant than in any other place to which she could resort.

P. 60. Mr. S. uses and misapplies an odd expression of his author, *wit-writing*. By the present editor, this is made to imply the pursuit of those remote allusions, and that fanciful association of dissimilar ideas, which constituted the pride of metaphysical poetry: but with its inventor the expression in question has no reference whatever to this false style of composition, as the passage in which it occurs, in a paper addressed to Sir R. Howard with the poem of "*Annus Mirabilis*," will fully demonstrate;—"And wit in the poet, or wit-writing (if you will give me leave to use a school distinction), is no other than the faculty of imagination in the writer;"—and again, "wit-written is that which is well defined, the happy result of thought, and product of imagination *." It was not, however, merely to remark Mr. Scott's misapprehension of his author's language, that our attention paused on this page of his volume. As one of the causes of Davenant's composition being less tainted with false taste and conceit than that of Donne and Cowley, Mr. S. assigns the confinement of the quatrain stanza; which 'prohibited the bard, who used it, from rambling into those digressive similes, which, in the Pindaric strophe, might be pursued through endless ramifications.' A remark less the result of philosophic criticism, or less supported by fact, has seldom occurred to us. Even if the writer in quatrains were necessarily compelled, which is by no means the case, to circumscribe the thought with the stanza, may he not occupy the succeeding stanza with a thought of the same class with that which has just been checked, or with a thought in every respect as vicious?—and we cannot see what benefit will accrue to taste by this amputation of the branches, or (to use Mr. S.'s favourite word) the *ramifications* of one poison-tree, if it be only to make room for the vegetation of more plants of the same deleterious quality. To force the metaphysical poet to write in the four-lined stanza would not be to reform his judgment; and unless the source be purified, the streams,

* Scott's Dryden, ix. 97.

which issue from it, will still continue to be impure. The utmost effect of any mechanical restraint, in the instance before us, would only be to teaze the poor poet without any beneficial consequence to his Muse;—who would be as quaint, affected, and pedantic, when fettered and hobbling in couplets, as when expatiating without the control of stanza or numbers. If the reader can entertain a doubt on the subject, let him turn to the poems of Donne and Cowley, and he will immediately be convinced.—For Mr. Scott to talk of the *Pindaric strophe* of Cowley and his imitators, whose lawless productions knew nothing of any of the members of the Greek lyric composition, is surely very idle—if it be not very absurd and ignorant.

At p. 62. the biographer seems to recollect the promise which he made to us at the commencement of his work; and here he suggests 'that the reader may pause,' (just after the publication of *Annus Mirabilis*,) 'and consider in the progressive improvement of Dryden the gradual renovation of public taste:'—but what follows? 'The irregular ode (he says) was now abandoned to Arwaker, Behn, Durfey, and a few inferior authors.' What! does Mr. S. forget that no *regular* odes were produced at this period; and that the odes of Dryden himself were all irregular, and not confined by any of the rules of classic composition? He proceeds to affirm that 'the rough measure of Donne was no longer tolerated; and that it was expected even of those, who wrote satires, lampoons, and occasional verses, that their rhymes should be rhymes both to the ear and eye; and that they should neither adore their mistresses, nor abuse their neighbours, in lines which differed only from prose in the fashion of printing.' As it would be endless to quarrel with Mr. S. for every aukwardness or impropriety of diction of which he is guilty, we shall forbear to remark on the structure of the sentence which we have now extracted, and shall confine ourselves merely to its meaning. If it be true that the uncouth numbers of our antient Muse disappeared as it were suddenly at this precise time, the cause of such a circumstance ought to have been ascertained by the author; and to make it belong to his immediate purpose, it ought to have been traced to some contiguity with Dryden:—but we are informed by Mr. Scott merely of the effect; and if we are willing on this evidence to admit its existence, we must task our own ingenuity for the discovery of the cause. At this early period of his poetical life, Dryden had not formed his own taste and system of versification, and he possessed no authority with the public to influence and instruct them on these matters. He therefore, as a master at least,

least, is not interested in the question; and if we are disposed under certain modifications to admit Mr. S.'s asserted fact, we must impute it to some cause in no way connected with his principal subject. The general taste, indeed, had been for some time gradually improving. Waller was a popular writer; and when an example in composition, of easy thought and smooth numbers, has once been fairly proposed to a public, so prepared for improvement as was the English at this juncture, the effect must necessarily be beneficial and pervading. To infer, with the biographer, from Dryden's declared preference of Virgil to Ovid, as his model when he wrote "*Annus Mirabilis*," that 'the main defect of the poetry of the last age was discovered,' (*generally* discovered, we mean,) 'and was in the way of being' (*generally* also) 'amended,' would be idle and puerile in the extreme. The inference from what Dryden says in this instance cannot by any force be extended beyond himself.

In order to ridicule, as we must conclude, the supposed vital connection of monarchy with episcopacy, the editor affirms (p. 67.) that an union almost as close subsists between royalty and the stage; and that, 'No throne no theatre, seemed as just a dogma as the famous No king no bishop.' Immediately afterward, he employs, with a levity which is liable to censure, some of the peculiar expressions of the holy scriptures, when he calls the encouragement given to the stage by the court of Charles the First, '*that rock of offence* and *stumbling-block*' (Mr. S.'s memory happily failed him here as to the precise words) 'to the godly.'—Not to discuss this point with him, we will only observe that, if the union of the throne and the stage be as close as he would instruct us to consider it, the former of these pieces of decorated wood must be in a very tottering condition. Two theatres are indeed open under the royal protection: but they are mere carcasses and names. Beneath a rigid and freezing monopoly, the English drama has breathed its last; and it now lives only in the immortal records of the genius of our forefathers.

At the close of this page, in referring to the times of the Puritans, the writer says, 'No *department* of poetry was accounted *lawful*; but the drama being altogether unhallowed and abominable, its professors were persecuted, while others escaped with censure from the pulpit and contempt from the rulers.' In this aukward and ungrammatical sentence, does Mr. S. mean that *some* of the professors of the drama were persecuted, while *others* escaped with a lighter punishment? or that the professors of the drama were persecuted, while the professors of poetry in its other directions were only censured and contemned?

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In p. 79. an incongruous metaphor stares us in the face. Speaking of the famous Killigrew, and his colloquial wit, the writer says; 'but the merit of his good things *evaporated so* soon as he attempted to *interweave* them with comedy.' What has evaporation to do with weaving; and why will writers endeavour to be fine when they can exhibit nothing more than a patch-work cloak?

Impatient as we are to conclude our present irksome task, we can scarcely stop to remark the *Scoticism* of an improper substitution of *will* for *shall*, the future of *volition* for the future of *necessity*, which occurs with Mr. Scott in more than the following passage; and the shades of difference between which words are not always sufficiently observed even by good English writers; 'I think we *will* fall considerably under the mark in computing the poet's income, during this period of prosperity, at 600l. or 700l. annually.' (p. 126.)—The personages proper for the heroic drama are here described as 'dukes, princes, kings and kaisars.' Who are these *kaisars*? A Greek or a German might answer the question: but Mr. S. ought to employ the language of the people for whom he professes to write.

At the place which we have now reached in the volume under our review, we feel strongly tempted to discuss the merit of Mr. Scott's observations on the heroic drama, which occupy a part of his third section, and which strike us as eminent neither for their ingenuity nor their truth: but, while the matter or the diction of almost every page solicits us for remark, we must pass on; and, eager to conclude an article which is already disproportionately extended, we must make only a few long strides, and hurry to the end of our journey.

P. 166. On the subject of Dryden's attempt to form a drama from the Paradise Lost, Mr. S. observes; 'the coldness with which Milton's mighty epic was received on its first publication is almost proverbial. The character of the author, obnoxious for his share in the usurped government; the turn of the language, so different from that of the age; the seriousness of a *subject* so discordant with *its* lively frivolities—gave to the author's renown the slowness of growth with the permanency of the oak.' On this passage we must observe that the assertion, with which the sentence opens, being contradicted by the established fact,—for Milton's great epic was not received on its first publication with any remarkable and *almost proverbial* coldness,—the editor might have spared himself the trouble of assigning the causes of an effect which did not exist: but what does he mean when he talks

talks of the *turn* of the language being different from *that* (viz. the turn) of the age? Not to cavil, however, about an impropriety of expression, (though a similar one is discernible in the following clauses,) nor to take advantage of Mr. S.'s defective manner of communicating his ideas, we will allow that Milton's blank verse was a species of poetic language to which the public ear was at that time unaccustomed, and which consequently was a weight in the scale against the popularity of his poem: but why all the circumstances here enumerated by Mr. Scott — the personal unpopularity of Milton, the novelty of his language, and the seriousness of his subject,—calculated as they might be to impede the growth of his renown, should at the same time promote its durability, (or in Mr. S.'s figurative diction, give it 'the permanency of the oak,') is beyond our sagacity to discover. In a note on this passage, the author gives credit to his brother-biographer, Mr. Malone, for having exploded a story, told by Richardson, of the first introduction by Lord Buckhurst of the Paradise Lost, then lying like waste paper on the bookseller's hands, to the notice of Dryden: but the circumstance in question, as it is recorded by Richardson, and not as it is mis-stated by these two biographers, is in itself highly credible; and, being affirmed on the most respectable authority, it will maintain itself in despite of its pretended explosion by Mr. Malone. It is averred by Richardson, not that Dryden but that Lord Buckhurst was at this time a stranger to Milton's epic; and nothing more is implied by the original relater of the story, than that the copies of the Paradise Lost, in the possession of the bookseller in Little-Britain, lay like waste paper on his hands. Of the truth of what we assert in this instance, any of our readers, who are curious on the subject, may satisfy themselves by turning to Richardson's remarks, p. cxviii. and to Malone's Life of Dryden, p. 113, 114.

In p. 180. Mr. Scott says, 'but it is also possible that Dryden found [that] the peculiar facilities of that drama' (the heroic or rhyming drama) 'had excited the emulation of very inferior poets, who by dint of show, rant, and clamorous *hexameters*, were likely to divide with him the public favour.' As it is not merely in this passage that Mr. S. designates our heroic measure by the title of *hexameter*, we are solicitous to learn his reasons for what appears to us to be a very *gross* misapplication of terms. When we know that our heroic verse consists only of ten syllables, divided into five feet, each composed of a short and a long or an unaccented and an accented syllable, we must necessarily be at a loss to discover the principle on which it can be called hexameter; a

term

term implying of course a verse formed of *six* feet, be their particular description what it may. The Greek and the Roman hexameter, as every school-boy knows, is constituted by spondees and dactyls, and fluctuates between thirteen and seventeen syllables.

P. 181. an expression occurs, of which we are utterly unable to divine the meaning. Mr. Scott says of the famous Rochester, that 'he appears to have played off Settle in opposition to Dryden, as absolutely and nearly as successfully as Settle ever played off the *literal puppets*, for which, in the ebb of his fortunes, he wrote dramas.' What are these *literal puppets*, for which Settle wrote dramas? and what is a *literal* puppet? A puppet composed of the elements of words is a creature that may possibly exist, but of which our dull and uncreative imaginations cannot form a conception.

P. 241. 'Dryden's place, talents, and mode of thinking qualified him for this task,' that of writing in favour of the Court against the country party. 'He was the poet-laureat and household servant of the king thus tumultuously assailed. His vein of satire was keen, terse, and powerful *beyond any thing that has since been displayed.*' We quote this short passage for the purpose of remarking that the last assertion in it is quite out of its place, and is also, since the existence of Pope, of very questionable veracity. An assertion to the same effect is to be found also in p. 279.: but there it is less objectionable than here; for among the qualifications of Dryden which suggested him on this occasion for the champion of the court, how can it with any propriety be enumerated that his vein of satire has *not since* been equalled?

At page 313, we reach that memorable period of Dryden's life, at which he renounced the church of England for that of Rome; and we find Mr. S. discovering much solicitude to prove that the great poet's conversion was the result of principle, and not the accommodation of interest. With this honourable solicitude in the Biographer, we very heartily sympathize; and consequently we feel disposed to attend with a partial ear to all that can be alleged in favour of the poor Laureat, who, though strongly assailed by temptation, might in fact have yielded only to conviction. In Mr. Scott, however, he has not found an able advocate; and his cause is very weakly supported. For the purpose of shewing a bias in Dryden to his new faith before interest could impel him to it, Mr. S. ransacks the poem of "*Religio Laici*," and is desirous of drawing evidence from it to prove the writer's doubtful attachment to the church of England, in the defence of which it was avowedly composed; with a certain tinge of

scepticism

scepticism still visible on his heart, and 'a conviction,' (as Mr. S., with much more than his usual happiness, expresses it,) 'that really hovered between natural religion and the faith of Rome.' Our limits will not permit us to follow the editor in his laboured analysis: but, on the most thorough investigation of Dryden's poem, we can discover nothing in it but the sentiments of a firm and liberal Christian; hesitating indeed in his reception of some of the Calvinistic articles of our church, but declaring against the assumptions of the church of Rome,—asserting the supreme authority, in matters of faith, of the inspired writings,—and pleading for the christian liberty of applying to these infallible oracles, though protesting at the same time against the evils resulting from an abuse of this liberty, by the presumption of the illiterate usurpers of the office of interpreters of the sacred text. The poet wishes indeed, and who would not wish? *for an omniscient church:* but he denies its existence; and 'he disposes of the creed of St. Athanasius,' (to use again Mr. S.'s language) 'with less reverence to the Patriarch,' (who by the way is wholly innocent because he was wholly ignorant of this strange composition, which still continues to disgrace our liturgy,) 'than is quite seemly:' but, in either of these instances, what is indicative of a tendency to the church of Rome or to scepticism? The pretensions of the former are positively denied; and if to object to the Athanasian creed, as it is improperly called, (which crept into the Roman ritual, how or when no man can tell us,) be an evidence of scepticism, the greater number of the enlightened members of the Church of England, including many of its ministers, must be subjected to this unfavourable suspicion. 'Dryden, it is true,' (says Mr. S.) 'founds, upon the mercy of the Deity, a hope that the benefit of the propitiatory sacrifice of our Mediator may be extended to those who knew not its power.' In this sentiment, however, which he certainly avows, Dryden concurs with the genuine doctrine of the inspired scriptures, while he directly opposes that of Rome. We must, in short, repeat our assertion that in "*Religio Laici*" we can discover no symptom of hesitation between scepticism, and an absolute surrender of reason to the superstition of Rome; and we are persuaded that whoever will submit to the trouble of comparing these pages of Mr. Scott's volume with the poem to which they refer will, with us, be convinced that his arguments weigh nothing in the balance, and that his inferences are altogether fanciful and unfounded. After Dryden's conversion, indeed, this production of his Muse was uniformly cited by his adversaries to convict him of

inconsistency and insincerity; and we think that to bring it forwards in the defence of this questionable part of his conduct is by no means to render him a service, or to discharge the duty of a judicious friend. That, subsequently to his adoption of the church of Rome, our great poet, under the pressure of much incumbent interest, remained steady and constant to his new profession, is a circumstance highly honourable to his character; and it speaks more strongly in evidence of the probity of his motives, than any of the frivolous arguments which have been adduced in his favour by Mr. Scott.

In the 343d and the two subsequent pages, the present biographer lays us under obligations by the publication, for the first time, of two translations by his author; one of which is of the "*Te Deum*," and the other of the "Hymn for St. John's Eve," attributed to the pen of Lactantius. These versions, which are evidently the productions of Dryden, possess considerable merit, and we are thankful to Mr. S. for our acquaintance with them: but we cannot help remarking that he is rather unfortunate when he selects the most faulty line in the translation of the *Te Deum*, as a proof of its authenticity;

"And vocal blood with vocal music join:

of which the thought is false, and the grammar more than disputable.

Having now produced what is sufficient, though a small part only of what we might have produced, to support the opinion which we have given of Mr. Scott's 'Biographical Memoir,' and to justify us for assigning it to the lower class of compositions, we shall here dismiss it from our notice; and shall direct our attention for a very short time to that edition of the works of Dryden, to which this piece of biography is attached.

We have already mentioned that to the office of editor, which in this instance he has undertaken, Mr. S. brings an abundance of the requisite reading; and this praise we are here happy to repeat. His notes are copious in the historical illustration of his author, and rich in anecdote connected with his subject: but his criticism is generally (we might say always) trifling, and frequently erroneous; while the language, in which he communicates his information, is, as our previous acquaintance with his composition had taught us to expect, of a very subordinate character. In notes, indeed, the quality of the style, provided that it be perspicuous, is of very little consequence; and were it not for the occasional occurrence of such a phrase as that of '*filling a man drunk*,' we should not extend

extend our censures of Mr. S.'s diction to this part of his work. We are sorry, however, to see this edition of our great English classic, which, with respect to the paper and the type, is remarkably good, blemished with much incorrectness; such as is imputable in some instances to imperfect revision of the proof-sheets, and in some to causes of another character and description. The common errors of the press meet us on whichever side we turn; and in a few places we are struck with inaccuracies of greater magnitude. In the fine scene in "All for Love," between Antony and Ventidius*, a speech is given in this edition to the latter which evidently belongs to the former, and which would be grossly improper from any other mouth. On referring to Tonson's edition of Dryden's plays, published in 1701, we find the same egregious mistake: but we are surprized that the present editor should have copied so obvious an error.—In a note† on "*Religio Laici*," we observe Lelius Socinius substituted for Faustus Socinus; and that this misnomer is the result of the editor's want of knowlege is made apparent by the circumstance of its being repeated in the index.

The blemish, however, which we principally lament in this edition, is occasioned by that erroneous system of orthography which has been observed with uniform perverseness, throughout the whole extent of its poetic department. Ignorant of the proper orthography of our poetry, Mr. Scott has adopted that of our prose; and by his indiscriminate insertion of the *e* in the inflected tenses of the verb, he has given in numberless instances one, and in some cases two, superfluous syllables to the verse. In reading the pages which are thus vitiated, a foreigner, who is conversant with our language but not possessed of that mastery of it which belongs only to a literary native, must be perpetually distressed, and at a loss to preserve, by correcting the orthography presented to him, the harmony of the poet's rhythm. By retaining the *e* in the inflected tenses of verbs, the uninflected tense of which has the final *e* silent, and in *these only*, all this difficulty and confusion are removed; and one principle will direct the foreigner and the native in the just reading of our verse. As in one of our preceding numbers, we have laid down and fully explained the rule in question, (which admits of no exception but in the few verbs of which *d* forms the ultimate consonant,—such as glide, abide, &c.) we shall now only refer to the place‡ at which it may be found,

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* See Scott's Dryden, Vol. v. p. 331. † Ib. x. p. 46.

‡ See Rev. Vol. liv. N. S. p. 403.

and

and express our strong wish that by every future writer or editor of English poetry, it may be carefully and invariably observed.

Sym...s.

ART. IV. *A Treatise on Telegraphic Communication, naval, military, and political*; in which the known Defects of the present System of Telegraphic Practice by Sea and Land are obviated by the Introduction of a Numerical Portable Dictionary, calculated, when applied to various described Telegraphs, and to the Naval Flag-System, to be an accurate Medium of carrying on distant Conversation, without any Liability to Confusion, Error, or Mistake: with some Considerations on the present State of the Marine Code, and of Naval Signals. Illustrated by linear Plates connected with the Detail of the New Telegraphic System; substituting, on very simple Principles, a Speaking, in lieu of a Spelling Power, in different Day and Night Maritime, Civil, and Military Telegraphs. By John Macdonald, Esq., F.R.S. F.A^c.S., late Lieut. Col. and Engineer, &c. &c. 8vo. pp. 186. 7s. Boards. Egerton. 1808.

IT cannot be doubted that Mr. Macdonald's intention in publishing this treatise is laudable, since it is designed for the improvement of the present method of communicating intelligence by means of signals, or by the telegraph; and we must be disposed to applaud any attempt to advance a national object of this kind, which is intimately connected with military and naval operations, and calculated to expedite and facilitate them. In the present case, however, we must add that the work is recommended to us by a variety of observations which are both new and deserving of attention. The author justly considers the spelling-telegraph now in use as objectionable and defective, the mode of communicating messages *letter by letter* being tedious and prolix; and therefore he strongly recommends the telegraphing of *words* instead of *letters:* truly observing that those persons mistake, who ascribe the merit of suggesting such a method of communication to modern times, since it was actually practised by the antients. In order to accomplish his object, he would establish *a telegraphic dictionary on a new principle*, by means of a classification of words, each class containing 999 words; and alter the telegraph now used, so as to adapt it to that dictionary. He asserts that the numerical plan is not modern, and that without it no real improvement can ever be introduced into the telegraphic system. Instead of the boarded telegraph, he prefers, on the score of simplicity and durability, the symbolical

telegraph,

telegraph, of which he gives a delineation and description; or the method of communicating information by means of symbols representing figures, or simple emblems of the different numerals, instead of boards: but, considering that the present telegraphs are made of boards, and that those which form the line to Plymouth have been but lately erected, he advises that they should be rendered much more useful, comprehensive, and serviceable, by adding seven boards to each, and making them consist of thirteen instead of six.

After having stated the different modes that may be adopted for constructing the dictionary, he endeavours to make it appear that the one which he proposes is the most eligible and advantageous of all: but, as in a dissertation of this nature every possible method of forming a telegraph ought to be suggested, with a view to the selection of the best, he describes and considers one consisting of nine boards, or of eight placed laterally by four and four, like those in present use, with the ninth at the top. He observes that, inferior as this is in power to his telegraph of thirteen boards, consisting of twelve placed laterally in three rows of four each, with the thirteenth over the top of the middle row, 'it is more powerful than that now in use in the full proportion of 3 to 1:' but their relative powers in point of comprehensiveness applied in a similar manner, or to the same method, are exactly proportional to the combinations which they are respectively capable of furnishing; and the number of combinations with nine things, being equal to 511, has to unity a ratio, which has to the ratio of 63 (the number of combinations with six things) to 1, a ratio that approaches much nearer to the duplicate ratio of 3 to 1 than to the simple ratio of 3 to 1, since the proportion of 511 to 63 is greater than that of 8 to 1.

Mr. M. also describes a nocturnal terrestrial telegraph, consisting of wooden posts and a simple apparatus, of which he gives a delineation, applicable both to military and naval purposes, and adapted to his proposed dictionary. This, he says, will be unnecessary in time of peace, and may on the termination of a war be laid up till the recommencement of hostilities.

The subsequent part of this treatise is occupied with an account of the rise and progress of the naval code of signals, down to the present time, (or the naval system of making signals by means of flags, which the author calls '*the flag system of signalling*,') and with a short description of a mode of making signals, (which he terms *signalling*,) when the colours of flags cannot be distinguished on account of distance: together with a few observations relative to a nocturnal naval telegraph by means of two sets of lights for ships of war

and others, and on fog-signals made for the indication of numerals by the report of cannon.

Mr. Macdonald complains of the treatment experienced by his performance when it was sent by Lord Grenville, after the death of Mr. Pitt, to Lord Howick then first Lord of the Admiralty. His Lordship, it seems, instead of submitting it to the examination of men of science, directed the Secretary of that board (Mr. Marsden) to make an official report on the land division of the plans. We are also informed by the author that, when the manuscript was sent to the admiralty, the symbolical telegraph described by him contained the common or Arabic figures in lieu of symbols representing them: but that a series of experiments, then recommended and since finished, has ascertained that the Arabic figures would not be distinctly perceived at the distances at which telegraphs are usually placed from one another; a circumstance which has determined him in the preference of symbols.

Now it appears from the report of Mr. Marsden, (which is given by the author, with severe comments,) that the idea of communicating words instead of letters, and expressing them by means of a numerical index, is not new even in these times and in this country. The Secretary expressly asserts that such a method of conveying intelligence was suggested by Mr. Charles Wilkins, before the present telegraphs were completed, and afterward by others, before the author's manuscript was sent to Lord Howick: "but that, upon a full consideration of the advantages and disadvantages of the two systems, the Lords Commissioners gave a decided preference to the alphabetical mode, and that the experience of many years has abundantly justified that preference." It may be difficult, however, to assign the grounds on which this preference was founded, unless we suppose them to coincide with the reasons given in the report for preferring the alphabetical to the numerical method; namely, 1st, that expedition, however desirable, is subordinate to precision and certainty; 2dly, that, when signals express letters, the mistaking of one produces no materially bad effect; 3dly, that, on the other hand, when signals express words, the smallest inaccuracy in working, or the mistake of one word for another, may convey a meaning not only different from but directly opposite to that which was intended; 4thly, that the alphabetical key is soon acquired and retained by heart, but that a reference for the meaning of each signal to a dictionary, or extensive vocabulary, is an operation in which the memory can afford little assistance, and must be attended with a loss of time which in some measure counterbalances the slowness of the alphabetical process; 5thly, that the dictionary, or numerical plan,

does

does not enjoy any advantage over the alphabetical method, in expressing the proper names of persons; and that it cannot give the inflections of verbs without having recourse occasionally to the alphabetical system, which circumstance alone must destroy its simplicity, and occasion confusion and error.

Both methods, unless pursued with much attention, care, and circumspection, are certainly liable to mistakes, like all other human inventions; and it must be allowed that of the two the alphabetical is least subject to material errors, is the simplest as being uniformly the same, and by one and the same mode of proceeding is the most extensive in its application, since every word, proper-name, &c. can be accurately communicated by means of the letters composing it. At the same time, no good reason can be assigned, why the numerical plan should not be adopted generally for the sake of expedition, and the alphabetical be occasionally used in conjunction with it when necessary: for if both be requisite to the perfecting of telegraphic communications, they ought to be combined, without the least regard to the prejudices of any person in favour of the one or the other. It is not necessary, during the working of the telegraph, to turn for the word, of which each signal is expressive, to a telegraphic dictionary or extensive vocabulary. The numbers need only be taken down; and after the working is finished, the dictionary can be consulted for the words which those numbers denote. The objection to the numerical plan, in point of tediousness on this account, does not therefore seem to be altogether well founded.

Mr. Marsden's report states that a dictionary or vocabulary for the numerical plan "cannot give the inflections of verbs, upon which the construction and sense of any sentence so materially depend;" without saying, as Mr. Macdonald asserts, 'that the *great desideratum* towards improving the telegraphic system is a mode of providing for the *expression of the inflexions of verbs.*' The Ex-Secretary, as the author uniformly calls him, seems only to have conceived that the numerical system would in this respect enjoy no advantage over the alphabetical. Mr. Macdonald, however, has turned his attention particularly towards expressing the compound tenses of verbs in all cases whatsoever. Nevertheless, we do not view this matter as an object of the first magnitude and importance in telegraphing: since it can generally be discovered with little difficulty, by means of the context, or the words preceding and following a verb, what inflexion is meant or intended. Some languages, indeed, have no such inflexions; and even our own possesses not a few verbs which have none, as for instance *to cost, to hit, to hurt, to let, to put, to read, to rid, to shred, to shut, to slit, to split,*

split, to spread, to thrust, to wet, to wot, &c. *Weet* and *wit*, are indeed sometimes used, but not often..

After some account of the telegraph now in use, and of the proposed contruction of a telegraphic dictionary, the author gives the following description of the form and application of his improved telegraph:

'The improvement effected requires that three boards should be added along one side (the left), and three more, along the top of the present Telegraph, with one board over the middle range. *Figure* 2d exhibits this arrangement of boards in three parallel rows; each row being numbered 1,—2,—3, and 4, from the top, downwards. The board over the centre row is circular. Our improvement as far as it relates to the Telegraph, consists in the *repeated combinations of four boards only.*—Any one of the three rows of boards will give *fifteen changes, or combinations.*

Board 1 pulled down	will give	1st	Mutation, Combination, or Change.
Ditto 2	do.	2d	
Ditto 3	do.	3d	
Ditto 4	do.	4th	
Ditto 1 and 2	do.	5th	
Ditto 1 and 3	do.	6th	
Ditto 1 and 4	do.	7th	
Ditto 2 and 3	do.	8th	
Ditto 2 and 4	do.	9th	
Ditto 3 and 4	do.	10th	
Ditto 1, 2, and 3	do.	11th	
Ditto 1, 2, and 4	do.	12th	
Ditto 1, 3, and 4	do.	13th	
Ditto 2, 3, and 4	do.	14th	
Ditto 1, 2, 3, and 4	do.	15th	

'The first nine of these combinations are made use of to express the *nine numerals* in their order: and the tenth combination, or boards 3 and 4 pulled down together, from a horizontal to a perpendicular position, will always represent the *Cipher*, or 0. Thus, we *very simply* procure a *set of numerals*, and a *cipher, on each row, or set of boards.* The perpendicular set, or row of boards on the left (supposing a person always looking towards the Admiralty, or the primary station), will give the place of *hundreds.* The centre row, or set, will, always, give the place of *tens*, and the set, or row on the right, will, always, give the place of *units*, in every *case* where three figures are to be expressed. Thus, the Telegraph will, with one movement, give *three places of figures*, which must be always read from the left of the first Station, the *reader* being uniformly supposed facing, or looking towards that primary station.

'The example on *Figure* 2d (the new improved Boarded Telegraph), exhibits *three places of Figures.* On the left, or first set of Boards, the fourth board appears pulled down from a horizontal to a perpendicular position, while the other three boards of that set remain up, or in their horizontal attitude, shewing their thickness, or one

one of their edges, only, as in *Figure* 2d.—On the second, or centre set of boards, the first and third boards appear pulled down.—On the third, or right-hand set of Boards, the third board is represented down, while the others on that set remain up.—Now, the fourth board down on the first set, expresses the numeral 4.—The first and third boards on the second, or centre set, express the numeral 6. The third board down, on the third, or right-hand row, expresses the numeral 3; and consequently, these figures being read in their order, *from the left,* will denote the *number* 463.—When two places of figures are to be expressed, the set of boards on the left, or the first set, will, necessarily, give the place of *tens,* and the second, or centre set of boards, will give the place of *units*. *Thus,* suppose the third board on the right-hand, or third set, were returned to its horizontal position, and that board 4 remained down, on the first set, and boards 1 and 3, on the centre set, the figures thus exhibited, would be read, from the left, and found to be number 46.—When one figure, only, is to be expressed, it will be given on the first, or left-hand set. Thus, suppose all the boards, on all the three sets, are up, or in the horizontal position, and that the figure 4 were to be expressed; this would be done by pulling down the fourth board in the first set, to the perpendicular position, to denote the *number* 4.—Suppose, again, it were necessary to denote the number 999. All the boards being up, or in the horizontal position, let boards 2 and 4 be pulled down on *each of the three sets,* and each set, thus, giving the figure 9, the whole will be read from the left, 999.—After every Telegraphic movement, the boards used, must *always* be let back, by means of a counterpoising weight, to the horizontal attitude. Suppose it were required to express the number 201, pull down the board 2 on the first set; the boards 3 and 4 expressive of the *cipher,* on the centre set; and the first board on the third set. This display will give number 201.—To apply this explanation, or these *ready and simple Telegraphic powers* to the Dictionary, it must be recollected, that *two movements* indicate *any* word in its Class; and *one movement,* any word in the collection of *small,* and *frequently occurring words.* Thus, suppose the word *begin,* were to be expressed. This word is found to be number 230 in Class II.—The first movement will give 2 the Class of the word: and the second movement will indicate 230, or the number attached to the word, *begin,* in its Class II. Whenever the Telegraph is going to be worked, a commencing signal is *always* to be made along all the Stations, and when the sentence is concluded, the same signal is to intimate such conclusion. The commencing signal being made, board 2 will be pulled down on the first, or left-hand set. This would be rapidly repeated along all the stations, and the person, in charge of the Dictionary, or the *reader* at the extreme station, such as Portsmouth, would write down 2. As soon as it was observed from the Admiralty, or primary Station, that the figure 2 was *repeated,* or *taken up* at the next station, number 230 would be indicated, by pulling down board 2 on the first set, board 3, on the second set, and boards 3 and 4, for the cipher, on the third set; the whole read from the left, giving 230, the number of the word *begin,* in its Class II. already telegraphed. The exhibition 230

on the Telegraph, would be rapidly taken up, or repeated, *successively*, by the different stations, till it arrived at Portsmouth, where the *reader* would under the former word 2, immediately write 230, thus $_{2}\frac{2}{3}0$. Suppose the next word in the sentence were, *embarking*. The *readers* in charge of the Telegraphic Dictionary at the extreme stations, will easily possess at all times, a ready recollection of all such words as are in the selection of *small and frequently occurring words*. The *reader* at the Admiralty, or primary station, will know the word *embarking* to be in this selection, and will find its number there, to be 237. By means of the circular board over the centre set of the Telegraph, any word in this collection is denoted by a single movement.—The boards giving 230, as above, being let back, or up to their original horizontal position, pull down board 2, on the first set; board 3, on the centre set, and boards 1 and 4 on the third set, to indicate figure 7, pulling down, *at the same time*, the circular board, to shew that a word in the collection of *small and frequently occurring words, is meant*. This movement being rapidly repeated along all the stations, the reader at Portsmouth seeing the circular top board down, and knowing that it is *never used* but in giving a word in this collection, he will write down 237 following the former $_{2}\frac{2}{3}0$; as $_{2}\frac{2}{3}0$ 237.—Suppose the next word in the sentence were, *troops*. This word is readily recollected to be in the collection of *small and frequently occurring words*, and its number there, is found to be 777. Boards 1 and 4 being pulled down, on all the three sets, *along with the circular top board*, will indicate the figure 7, on each of them; and the whole will be read number 777, at Portsmouth, after being, of course, telegraphed along all the intermediate stations. The part of the sentence so far telegraphed, will stand thus, $_{2}\frac{2}{3}0$—237—777. Let the last word in this sentence be, *to-morrow*. This word being recollected to be in the collection of *small words*, its number there appears to be 771. The boards which gave the last number 777 being let back to their horizontal attitude, as soon as that number was taken up at the second station, the number 771 meaning *to morrow*, is to be indicated. To effect this, pull down boards 1 and 4, to indicate 7 in the places of *tens*, and *hundreds*, and board 1 on the third, or right-hand set, pulling down the circular board, *at the same time*, to shew that the word is in the collection of *small words*. This being signalled throughout all the stations, the reader at the extreme one will write down 771 after the preceding numbers. The usual signal for concluding a sentence being made, the reader will now, *and not till now*, compare the telegraphed numbers with his Dictionary, writing under each number, its implied word, thus,

$_{2}\frac{2}{3}0$	237	777	771
Begin	embarking	Troops	to-morrow.

'Allowing, as must be the case, a movement between every one of these words, when spelled letter after letter, by the Telegraph now in use, and including the usual signal for commencement, and termination of the sentence, it would require 33 *movements* of the *spelling Telegraph*, to indicate the above sentence, which by our improved system, as above, inclusive of the previous, and terminating signal, is given by *seven movements*.

'A

'As often as it may be necessary to express pure numbers, as part of a sentence, the improved Telegraph will indicate them, without any previous numeral signal. For this purpose, *whenever the second, or centre set of boards is used by itself, and whenever the centre and third sets are used together, a number is meant as a part of a sentence.* Thus, the centre set of boards having board 4 down, will mean number 4. —Let this board back to its horizontal attitude, and pull down board 3 of the centre set, and it will mean number 3, or unit 3.—To express 41, pull down board 4 of the centre set, and board 1 of the right-hand set, and it will be read 41, from the centre, to the right-hand set. Suppose again, it were required to express 4001, pull down (*all* the boards being in their horizontal positions) board 4 in the centre set, and boards 3 and 4 in the right-hand set expressive of the Cipher. The *reader* at Portsmouth seeing the centre and right-hand, or third set of boards used together, and knowing that they are *never* used together, but in the case of expressing numbers, will write down 40. Let the boards fall back to the horizontal attitude, and to express the remaining two figures of 4001, or 01, pull down boards 3 and 4 on the centre set, to express 0, and board 1 on the third, or right-hand set, to express 1, and the *reader* at the extreme Station, seeing the expression of numbers *continued*, will write down 01 after the former 40, and it will stand 4001. Suppose the word following this were *men*, number 472 in the collection of *small* words would be telegraphed, as expressive of the word, *men*, and the reader at Portsmouth seeing the first set of boards used to express the 4 of 472, would know that the expression of *pure numbers* independent of words by means of *indicating numbers*, terminated with 4001. Suppose we add to the above sentence making it,—*Begin embarking Troops To-morrow as far as* 4001 *men.* Write out the telegraphed numbers as before, and for the words, *as, far, as*, add the numbers annexed to these words in the collection of *small words*, viz. 85,—263,—85: then write the telegraphed pure numbers as above 4001, and number 472 from the collection of *small words*, to express men, when the whole will stand in the following order: *videlicet*,

$\frac{2}{230}$ 237 777 771 85 263 85 4001 472

Begin embarking Troops To-morrow as far as 4001 *men.*

'Suppose it were necessary to express as part of any sentence, the pure number 444,444. Pull down the board 4 on the centre set, and at the same time, the board 4 on the third, or right-hand set. This read from the centre to the right, will indicate 44 as a pure number unconnected with the Classes or the Dictionary in any respect. Repeat this, *three times*, and the result written in succession, will give the total sum 444,444. The rule is quite simple, and liable to no mistake, viz. *that whenever a board, or boards, are used in the centre set by itself, or in the centre and third sets together, pure numbers are meant without any reference to the Dictionary.* This mode of giving pure numerals in the body of a sentence, is extremely simple, and saves movements that would be otherwise required, as initial and concluding *numeral-signals*. The above sentence is given in thirteen movements. It could not, as it stands, be communicated by the Spelling-telegraph, in less than 52 *movements*.'

We see no cogent reason for Mr. Macdonald's fixing on 999 as the number of words to be comprehended in each of the classes which form his telegraphic dictionary, since no given number of things to be combined makes the sum or aggregate of all their possible combinations, taken two by two, three by three, &c. equal to this number. If n denote the number of things to be combined, all the combinations, that can be formed with them, will be expressed generally by

$$n + \frac{n}{1} \cdot \frac{n-1}{2} + \frac{n}{1} \cdot \frac{n-1}{2} \cdot \frac{n-2}{3} + \frac{n}{1} \cdot \frac{n-1}{2} \cdot \frac{n-2}{3} \cdot \frac{n-3}{4} +$$

&c. . . . to $\frac{n}{1} \cdot \frac{1}{n}$ or 1; and it is evident that, if the number n in this expression be supposed to be augmented by 1, or unity, such augmentation will double the amount or value of it, with one over. Thus if n denote 3, the expression is equal to 7: but if n signify 4, it is equal to 15, or $7 \times 2 + 1$. If n denote 5, the expression is equal to 31, or to $15 \times 2 + 1$; and if n mean 6, it is equal to 63, or to $31 \times 2 + 1$. In like manner, the whole number of combinations with seven things is 127, or $63 \times 2 + 1$; with eight, 255, or $127 \times 2 + 1$; with nine, 511, or $255 \times 2 + 1$; with ten, 1023, or $511 \times 2 + 1$ (not 1028, as Mr. Macdonald states it to be towards the bottom of page 110.); with eleven, 2047, or $1023 \times 2 + 1$; with twelve, 4095, or $2047 \times 2 + 1$; with thirteen, 8191, or $4095 \times 2 + 1$; with fourteen, 16383, or $8191 \times 2 + 1$; with fifteen, 32767, or $16383 \times 2 + 1$; and so on, always doubling the immediately preceding number of combinations, and adding one to the product.

As the author, however, has shewn that any number, up to 999 inclusive, may be expressed by means of six flags and one pendant, or three plain flags, a cipher-flag, and three pendants, or three variegated flags and three fixed points; and as he takes it for granted that it is not required in a code of naval signals to rise above this number, he has fixed on it in his classification, in order to adapt his telegraphic dictionary to naval purposes. He thus explains the numerical system employed in the navy, and the inconveniencies which attended the making of signals previously to its introduction:

'The principal evolutions, manœuvres, movements, and other operations of the Navy, are described in concise sentences which are classed under their different heads, and specific characters, by which means any article to be signalled may be found in an Index containing the divisions of the sentences alphabetically arranged. The aggregate of these sentences may amount to near 600, constituting the Naval Code of Signals. Now, previously to the application of the *Numerical Mode*, it was necessary to have a specific flag-signal corresponding

responding to the sentence under its proper head; and for this purpose, a multiplied variety of flags, pendants, and other means of signals, was requisite. Independent of the exertion of memory wanted, there was a constant chance of making a mistake among a multiplicity of signals, many of which resembled each other, producing, thus, a second liability to error. The person observing the signal made, and comparing it with the copy of the Code in his possession, was in danger of taking an erroneous sentence, on account of the complicated and various description of a multitude of signals. The hurry, smoke, and noise incident to action, increased this embarrassment, and hazard of error. The *numerical mode* was *happily* invented to obviate all these difficulties, by the principle of simplification which is its distinguishing characteristic. The nine numerals, and Cipher, are represented, each, by a different flag. To repeat any figure, there is a substitute flag, and to repeat the same figure in the place of units, a pendant is used.—Thus, to express the number 9, hoist the flag composed of different colours, and representing the figure 9. To express 99, hoist the same flag, with the substitute flag under it; and the expression read downwards, will be 99. To express 999, hoist the two flags as before, and the pendant under the substitute will repeat the 9 at the top, and give the whole number 999, read from the topgallantmast-head downwards. To express any number composed of different figures, as far as three figures, for instance 781, hoist the flag expressive of 7 uppermost, the flag expressive of 8 under it, and that expressive of 1 lowermost, and the whole will be read downwards, 781. The substitute flag also repeats a Cipher immediately over it; as 600, where the 6 flag is hoisted above the cipher-flag under it, and the substitute flag lowermost will, together give, 600. To express any number above 999, there must be *two sets* of flags; for to express 5555, the two left-hand figures 55, would be given on the Mainmast, and the other two, with the other set of flags on the Foremast, and the whole would be read from the Main, to the Foremast, making together 5555. It is *not required* in a Code of signals to rise above 999, and, therefore, *one set* of flags is sufficient. Whenever it may be necessary to give a number above three figures, a pendant or pendants over the highest figure, would give the thousand, or thousands, and the set of flags will indicate the rest of the sum: as 2210 would be given by hoisting two pendants uppermost, to express two thousand. Immediately under the two pendants, hoist in succession downwards, the flag expressive of 2, the flag expressive of 1, and lowermost, the cipher flag; and the whole will indicate 2210.—To apply the *numerical mode* to the naval Code, all the sentences there are numbered from 1, to the total number of sentences. Whenever it may be necessary to telegraph any sentence, it is found under its relative head in the Code, with a *number* attached to it. To communicate such sentence, its number is indicated, and, thus, without a possibility of mistake, the number turned up in a Copy of the Code in another ship, directly intimates the sentence, or order alluded to. Such is, nearly, the present numerical sytem applied to Naval purposes, than which nothing can be more explicit, clear, and distinct.'

Mr. M.'s

Mr. M.'s mode of expressing the nine numeral characters by means of a white, a red, and a blue flag, in making signals, is this :

'The white flag hoisted on the Foremast will express 1
do. do. do. Mainmast, do. 2
do. do. do. Mizzenmast, do. 3
The red flag hoisted on the Foremast will express 4
do. do. do. Mainmast, do. 5
do. do. do. Mizzenmast, do. 6
The blue flag hoisted on the Foremast will express 7
do. do. do. Mainmast, do. 8
do. do. do. Mizzenmast, do. 9'

To each he gives three powers, or different values ; and for expressing the cipher he has a specific flag. To the pendants he allows the power of converting numbers into others, or of changing the meaning and import of signals according to their relative situations to the flags. Such converting powers, however, we conceive, must unavoidably lead more or less to error and confusion.

In his proposed symbolical telegraph, Mr. M. does not make use of the Roman notation or symbols for denoting the nine numeral characters, except in expressing 1 and 5. He employs the horizontal line, or sign — *minus*, for denoting 2 ; the straight line /, placed diagonally or obliquely from right to left, or one half of the sign of multiplication, for 3 ; and the other half of that sign, or the straight line placed obliquely or diagonally from left to right, for the number 4. The number 6 he expresses by the emblem ∧ or an inverted V ; seven by ||, or the sign of parallelism, or two parallel straight lines placed perpendicularly to the horizon ; eight by a similar sign, or =, placed horizontally ; and the number 9 he represents by the sign +, *plus*, or a right-angular cross. We think however, that this selection of symbols is rather whimsical, since those which are used in the Roman notation might be as easily discerned, through glasses of moderately magnifying powers.

Finding that a row of three boards, which furnishes only seven combinations, would not suffice for expressing the nine digits and the cipher, by means of which all numerical operations are carried on, Mr. Macdonald makes his proposed telegraph consist of three rows of four square boards, with a circular one over the middle row : but, by having recourse to the classification which he has formed for adapting his scheme and his telegraphic dictionary to the communication of intelligence by naval signals, he has not availed himself of even an eighth part of the power which a telegraph with

thirteen

thirteen boards naturally possesses. The making of his dictionary, containing not less than about sixty different classes, (some of which unavoidably consist of different numbers of words from others,) instead of tending to simplify, seems calculated for rendering the system in some respects complex and multiform; and we do not think that he has succeeded in proving this method to be more simple, or less subject to *equivoques and mistakes*, than that of constructing the dictionary with the words all numbered in it as they stand alphabetically, from the first to the last. A telegraph consisting of three rows of five boards each, or of fifteen boards, (only two more than he proposes,) would furnish 32767 distinct combinations: but a dictionary consisting of this number of words would contain more than are absolutely necessary (including the inflexions of verbs, &c.) for the telegraphic communication of all naval, military, civil, and political intelligence. More simplicity would prevail in the application of such a dictionary to telegraphic purposes, than in the use of that which the author proposes; since in such a telegraph no board is required to be set apart for the designation of any particular class or selection of words; which he is pleased to term small and of frequent occurrence, but many of which are as long as a great proportion of those in his other classes, and do not occur oftener in the composition of sentences. It would not be necessary in telegraphing to use numeral fractions, as he is obliged to do, with their numerators expressive of the classes to which the words telegraphed belong, and their denominators of the numbers that respectively denote such words in those classes. Nor would it be requisite to depart from the uniformity and simplicity of the system, and to express, as he does, the words, *with, from, in, by, to, of, and, the, that, it, not, is,* by means of the fractions, $\frac{1}{a}, \frac{2}{a}, \frac{3}{a}, \frac{4}{a}, \frac{1}{b}, \frac{2}{b}, \frac{3}{b}, \frac{4}{b}, \frac{1}{c}, \frac{2}{c}, \frac{3}{c}, \frac{4}{c}$, respectively, which have arithmetical numerators, and literal or algebraical denominators. Neither would there be occasion for mixing fractions with whole numbers in telegraphing; for the successive juxtaposition of the same or different numbers, to express a large one; for making one and the same board express sometimes an unit or a number in the place of units, sometimes an unit or a number in the place of tens, and sometimes an unit or a number in the place of hundreds; or, when the spelling of names became necessary, to have recourse to two rows of boards as in his method.

As

As to signals themselves, they are as old as the human race, and existed to a certain extent in the rudest stages of society. On the discovery of America by the Europeans, they were found in use with the most uncivilized tribes of its inhabitants; and among them the method of conveying intelligence is, as it must without doubt have been originally, by means of preconcerted, fixed, and determinate signals. This mode, however, can embrace but a few objects, and is too simple and limited to be of great advantage: for though information of some leading events, which may be expected and can be foreseen, may be communicated by means of signals concerted beforehand, yet a much greater number of incidents, though they may frequently occur, cannot be foreseen; and, from the very circumstance of their happening unexpectedly, they require the speedier consultation and relief. To all these such a method is inapplicable, and for communicating intelligence of them is therefore useless.

Polybius informs us that Æneas, who composed a treatise on the art of war, perceiving the defects of this method, improved it in some measure without carrying it to the required degree of perfection. He directed those, who intended to convey and receive intelligence by means of lighted torches, to take earthen vessels equal to one another in depth and breadth, with tap-holes in them exactly equal, and a cork for each of these vessels a little less in size than its mouth; then to take sticks, and divide them on the outside into equal portions of about three fingers broad each, distinctly marking the divisions; and on the several portions so marked off, to inscribe respectively sentences or phrases expressive of the events which usually happen in time of war. This done, the vessels were to be filled with water, and the corks, with the sticks containing these corresponding inscriptions fixed alike on them, were to be placed on the surface of the water. If, on opening the tap-holes to let the water run out of the vessels, the corks with the sticks on them were found to descend equally in equal times, then these instruments of intelligence were to be regarded as fit for use, and were to be carried to the places at which the signals were to be given and received. When any one of those events occured, which were inscribed on the sticks, the persons whose business it was to communicate that event raised a lighted torch, and kept it erect till another was shewn at the place to which the intelligence was to be conveyed. Then, on the lowering of the first mentioned torch, the tap-holes of the vessels at both stations were to be immediately opened; and, when by the sinking of the cork, that portion of the stick which was inscribed with the event intended to be made

known became level with the mouth of the vessel, the people communicating it again raised a lighted torch, stopping immediately the tap-hole of their vessel; while those at the other station also stopped the tap-hole of theirs, and examined the inscription level with its mouth; which would of course, if they were careful and attentive, be the same with that which was meant to be conveyed to them. In describing this method, Mr. Macdonald observes that, 'when the person on the look-out perceived *one or more torches* raised up at the primary station, he understood that intelligence was about to be communicated.' Polybius, however, speaks only of the raising of one torch for such a signal; and he says nothing of that person's *instantly* answering the signal, on perceiving a second torch raised at the primary station, as Mr. Macdonald asserts. Such an answer, indeed, was not absolutely necessary. The account, therefore, which he has given of Æneas's method, is not exactly that which is related by Polybius.

This method, though certainly preferable to that of conveying intelligence by means of pre-concerted signals with the help of torches, was far from being either sufficiently extensive in its application or precise. No notice could be given by it of events, of which previous suspicion had not been entertained; and the inscriptions themselves must necessarily have been in various respects vague and indeterminate. They could not, for instance, contain the number of either infantry or cavalry that had entered a country, nor the parts of it into which they came, the number of ships arrived, the quantity or the number of measures of corn furnished by the allies; &c. &c.

In order to remedy these defects, a method derived from the letters of the alphabet was invented by Cleoxenus or Democlitus, and perfected by Polybius; which was not only precise, but also capable of expressing any circumstance that could happen, with the greatest accuracy: but attention and exactness were required in using it. A particular description is given of it by that author in Ex. VII. Book X. of his general history. It was a night-telegraph, by means of lighted torches, according to his account: but it might have been easily applied to the conveyance of intelligence in day-light, by means of flags, boards, large spherical or globular balls, &c. &c. As the letters of the alphabet divided into five parts, and written on as many tablets, were themselves used instead of the numerical combinations of things expressive of them, and as the number of torches raised on the left and on the right of the person, who gave the signal, corresponded exactly to the tablet in which the latter stood and its place in the tablet respectively,

respectively, that method was certainly simpler, more accurate, and less liable to error, than any mode of telegraphing that has been adopted in modern times. Mr. Macdonald's account of it does not perfectly accord with that which is given by this sagacious and correct historian.

Before recourse was had to the alphabet, it appears that intelligence was conveyed by whole sentences. Were such a method made sufficiently extensive in its application, as we conceive it might, to render the telegraphing of expressions either for single words or letters seldom necessary, it would unquestionably be the most advantageous application of the telegraph in point of expedition. Now twelve things afford 4095 different or distinct combinations; and even a smaller number of sentences would suffice for expressing almost every circumstance connected with naval, military, and political operations or proceedings. Were, therefore, a telegraphic dictionary of sentences alphabetically arranged, to be composed by men conversant in these professions, and properly qualified for such an undertaking, a telegraph of twelve boards, with either three rows of four each, or two rows of six each, would render the telegraphing of words or letters rarely necessary; and would at the same time be as applicable to either purpose, when wanted, as to the telegraphing of sentences themselves. We might easily shew, if our limits permitted, that even the highest number ever required to be communicated may with such a telegraph be expressed by a single operation, without any repetition, or the writing of small numbers after one another successively. We recommend the consideration of this suggestion to Mr. Macdonald; who has certainly thrown out a number of ideas which are well intitled to the attention of the Admiralty and of Government. We cannot, however, entirely subscribe to the assertion (p. 52.) that 'the highest improvement, of which a *telegraphic system* is susceptible, consists in conveying *words* instead of *letters*.'

The author observes that 'Polybius, in his account of the Punic Wars, makes *indirect mention* of naval signals:' but that historian makes *express* mention of them, particularly in the sea-fight between Amilcar and the Consul Manlius, though without specifying the mode of executing them.

We are sorry to remark in Mr. Macdonald so strong a propensity to employ a turgid and inflated diction, that he has not been able to lay it entirely aside even in this performance; though nothing can be more disgusting to readers of reflection and sound sense, in compositions of science or illustration, to which simplicity, chasteness, and purity of style seem to be peculiarly adapted. We trust that he will exercise his judgment

judgment in correcting so vitiated a taste, and will endeavour to avoid it altogether in his future publications.—If this article had not already reached so great an extent, we should feel disposed to animadvert also on the striking defects of his Dedication; in which some vulnerable positions are combined with that excess of flattery to which we have before referred, when reviewing this gentleman's works. Surely a little reflection must convince him that fulsome panegyric is honourable neither to the receiver nor the donor.

Another treatise on Telegraphs, by Mr. Conolly, will be the subject of our speedy notice.

Glen.

Art. V. *Household Furniture and Interior Decoration*, executed from Designs by Thomas Hope. Folio. 5l. 5s. Boards. Longman and Co. 1807.

It has been said of our *nouveaux riches*, that "*they are fine-furniture-mad;*" and that they endeavour to acquire not less consequence from the exertions of the upholder, cabinet-maker, and other agents in the line of internal decoration, than our old families derive from ancestry and the emblazonments of heraldry. Often has a vulgar man, when enriched by commerce or government-contracts, at once conceived himself to be metamorphosed into a perfect gentleman, on possessing an expensively furnished mansion, and stepping into a smart carriage; and his rib, though not less vulgarly educated than himself, yet by the help of these splendid adjuncts has felt all the pride of gentility and *fine-ladyism*. Certain artists and tradesmen consult their own interest in fostering this passion; and it has been contended that the coxcomb in furniture is not more ridiculous than many other tolerated coxcombs, while he less departs from the character of the gentleman than the patrons of boxers and the members of *barouche-driving* clubs, the object of whose pursuits seems to be to qualify them for the office of prize-fighters or the places of coachmen. The furniture-mania, indeed, may in some degree be considered as an innocent absurdity, by which superfluous wealth is made to circulate, and to enliven the channels of elegant industry and commerce. We may be allowed, however, to inquire what system or rules of practice can be laid down in this new department of art; and in order to ascertain this point, it is essential to determine in what consist the criteria of taste, as affecting Household Furniture and Interior Decoration. In the application of ornaments, common sense, fitness, and propriety ought to be consulted, since finery may be carried to a ludicrous excess, heterogenous associations may be formed, and embellishments which were in character

with the notions and superstitions of idolators will become unmeaning and absurd when applied to objects in a christian's habitation. We have reason to believe that the figures on the vases, and the sculptures on the friezes of temples, and on the sarcophagi, of the antients, were appropriate as referring to the existing mythology : but, when that mythology has been discarded and become unknown, as little good taste is manifested in overloading our walls with the symbolical images of antiquity, as in making our national Bank resemble a Mausoleum.

The elegant forms, with which antient art has furnished us, are allowable objects of modern imitation : but sound judgment should be exercised in the application of them. Who can suppress a smile when the cabinet-maker presents us with a cellaret in the shape of a sarcophagus ? To give a finish to the sublimity of his conceptions, he should display in his show-room a night-table resembling an altar dedicated to *Jupiter Tonans !*

Of the private life of the polished Greeks and Romans, comparatively little can be collected, and still less of that of the Egyptians. We are better acquainted with their temples, and with their national and sepulchral monuments, than with their private edifices or the furniture of their dressed apartments ; and certain parts of their domestic usages and habits, which are well ascertained, we have no desire to imitate. Their tessellated pavements will not come in fashion instead of our boarded floors ; their *triclinia* will not be preferred to our dining-table-chairs ; nor their metallic goblets and *pocula gemmata* be allowed to supersede the use of our transparent drinking vessels. Still in many points we should have been happy to imitate them, if we could have possessed an ample detail, with their forms, of the articles of domestic use and embellishment : but here our knowlege is very circumscribed. What information can we collect respecting the interior decorations and furniture of the palaces of " Memphian kings, when Egypt with Assyria strove in wealth and luxury ;" of the utensils and ornaments of the residences of the Archons of Athens ; or of those of the superb abodes of the Roman Emperors ? The accounts given to us by writers, from Herodotus down to Vitruvius, serve in many instances rather to puzzle than clearly to instruct ; and the letters of the Younger Pliny which are appropriated to the description of his villas, assisted by the conceptions of Montfaucon, throw little light on the inquiry. To the discoveries made at Herculaneum and Pompeii, we might turn with an expectation of obtaining that knowlege which books and MSS. fail to supply : but we must recollect that in cities overwhelmed by an eruption from Vesuvius, we

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can meet with no articles excepting such as were constructed of metal or stone. All those which were manufactured of wood, silk, wool, or linen, must long ago have perished.

Amid the chaos of disjointed members and mutilated fragments of which the vestiges of antiquity are composed, Mr. Hope proposes, by his explicative text and descriptive exemplars, to fix a criterion of unerring taste, to guide the practice of the mechanic, and to refine and enlighten the understanding of the luxurious employer. For this arduous purpose, under the roof of his own mansion in Duchess-street, Portland Place, he exhibits specimens collected from the Delta, from the Thebais, and from the regions of Hindostan and Tibet, as well as from Moorish and Saracenic grandeur; adding to these the refinements of Attica and Ionia, and finally those of the voluptuous mistress of the world. In order probably to invite spectators, admirers, and imitators, he presents himself to the public as a lecturer on the subject of Household Furniture and Interior Decoration; and for the illustration of his conceptions, he appeals to the style of fitting and embellishment which prevails in his own elegant suite of apartments. The volume before us, consisting of 60 plates of out-lined engravings executed by artists under Mr. Hope's immediate direction and control, printed on fine paper, with explanations on 53 pages of letter press in folio, must indeed be considered as a very unique publication; and though in some respects it is liable to objection or to ridicule, in others it merits not only indulgence but commendation. With vanity the author combines higher sentiments; and if in a first essay of this nature he has laid himself open to the fastidious critic, he has furnished many ideas which, in an age of luxury and refinement, will be thankfully received.—The inducements to the singular undertaking of this ardent reformer of modern taste, as it respects the province to which he confines his views, are thus explained. After having remarked that the several articles which fall under the denomination of Household Furniture, and which are capable of uniting the requisites of utility and comfort with a number of secondary attributes of elegance and beauty, without impeding their chief purpose, have been, till very lately 'abandoned to the sole taste of the upholder, entirely ignorant of the most familiar principles of visible beauty;'—and that in consequence of the deficiencies of our own artificers, persons who were desirous of obtaining furniture of superior elegance of form and design were obliged to procure it from abroad, to the reproach of ourselves, to the discouragement of our own artists, and to the diminution of the balance of trade in our favour;—Mr. Hope thus proceeds:

'These circumstances I beheld with regret; and, having occasion, a few years ago, to appropriate a little repository for the reception of a small collection of antiquities, Grecian and others, I determined to make a first attempt towards giving the few articles of furniture, required for this purpose, in addition to the more essential modifications of utility and of convenience, some of these secondary attributes of elegance and of beauty which, without being equally indispensable with the former, were nevertheless conducive, not only towards rendering each separate piece of furniture, individually, a more pleasing and a more graceful object, but above all, towards forming the entire assemblage of productions of ancient art and of modern handicraft, thus intermixed, collectively, into a more harmonious, more consistent, and more instructive whole.

'I could not help flattering myself that that first deviation from the prevailing style of furniture, which I thus proposed, would, some time or other, produce fruits more important and more gratifying than the mere trifling and selfish satisfaction which I might reap from having given a somewhat greater degree of elegance, than was usual, to my own single habitation. I hoped that the change, in all those varied implements of use and comfort which every house of any size requires, from a tiresome and monotonous insignificance of form and ornament, to a delightful and varied significance of shape and embellishment, of which I could only set the example in an humble and a restricted way, would gradually, by others, be extended to an infinitely greater number and diversity of objects; that thus insensibly the arts of design, applied to every article, and studied in every profession conducive to the comforts of man, would be made to diffuse their beneficial influence throughout the minutest ramifications even of what had hitherto been considered as the exclusive province of the mere mechanic trades; and that consequently almost every production of industry, rescued in some measure from the hands of the mere plodding artisan, would be enabled to give some scope to the talent of the professor of the more liberal arts; the draughtsman, the modeller, the painter, and the sculptor.'—

'Thus I hoped to open to ingenuity a new and boundless field, in which the greater number of artists, who though qualified to rise above the sphere of the mere artisan, yet are not sufficiently gifted to reach the highest provinces of the fine arts, might find an ample source of such employment as, without being of the most exalted description, were yet, to a certain degree, elegant and dignified; and in which, moreover, that smaller number of superior men, destined by the liberality of nature to aspire at eminence in the highest and noblest branches of the fine arts, might find a means first to discover the latent germs of their genius to themselves and to others; first to cultivate and to extend their abilities; first to give to a distrustful public earnests of the far greater height to which more ample encouragement might ultimately carry their powers; and first to present to that public inducements to bestow on them that greater encouragement required for this purpose. Thus I hoped to entice the wealthy, through the more general diffusion of the charms of art, and through the thence resulting more general initiation into the mysteries

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of taste, to divert the employment of a larger portion of their opulence from an idle and a ruinous waste of those articles of gross sensuality or trivial amusement, which, incapable of being enjoyed until they are consumed, are only produced in order to be again destroyed, to the more profitable as well as more dignified procurement of those monuments of visible elegance and intellectual beauty which, capable of being enjoyed during the longest periods, and by the greatest numbers, without suffering any material degradation, can alone become instruments of universal and of durable gratification, as well as of solid and permanent grandeur: and thus, moreover, by enabling the lover of elegant refinement to find at home those objects of superior design and execution, which formerly he could only obtain from abroad; by converting into lucrative articles of home-manufacture, and of beneficial exportation, those very commodities which had heretofore only appeared in the repulsive and unpatriotic shape of expensive articles of foreign ingenuity and of disadvantageous importation, I hoped to increase in a considerable degree the internal resources and the external independence of the commonwealth.'

Such motives may be avowed with some degree of pride; and we are obliged to Mr. Hope for attempting to wipe away the reproach of our supposed inferiority to foreigners in the arts of elegance and taste: but we must doubt whether the example which he has set in Duchess-street, or the objects which he has exhibited in his book of copper plates, will essentially serve to 'increase the internal resources' of the country.

From general remarks, let us now view the exhibition itself. Plate I. represents the Statue-Gallery, containing some fine specimens in marble. We applaud Mr. Hope's reasoning on the fitting-up of the back ground:

'As this room is destined solely for the reception of ancient marbles, the walls are left perfectly plain, in order that the back-ground, against which are placed the statues, might offer no inferior ornaments, or breaks, capable of interfering, through their outline, with the contour of more important works of art. The ceiling admits the light through three lanterns, and is divided into cassoons by means of rafters, which imitate a light timber covering.'

Plate II. exhibits the Picture-Gallery; and in the explanatory letter-press we are informed that 'the center part of the ceiling is supported by small columns which divide the lights, and which are imitated from those that are seen at Athens, in the upper division of the octagon building, vulgarly called the temple of the Winds; that these columns rest on massy beams, similar to those in marble, which lie across the peristyle of the temple of Theseus, also at Athens; and that the larger columns which support the entablature offer the profiles of those of the Propylæa.' All this classical display sounds well: but must it not surpass the reach of ordinary

understandings, to conceive how architectural examples of columns and entablatures, taken from the octagon tower of the Winds, from the temple of Theseus, or from the admired Propylæa, or Parthenon, are in this instance fitly applied? Those impressive masses of stately solidity, when diminished from their characteristic magnitude, and dwindled into the dwarfish height and limited area of a Picture Gallery, shock all common sense; which was ever the basis of Athenian taste, and governed the practice of Phidias and other celebrated Greeks in the employment of the robust and manly Doric order. Again, how does Mr. Hope reconcile to classic truth his dispensing at pleasure with the small space allowed in Greece to the Doric intercolumniation? It is worthy of notice that the interior colonade, which conducts through and supports the vestibule of access into the Acropolis, is wisely distinguished from the exterior columns by a substitution of the more delicate and elegant proportions of the Ionic order; and it may be presumed that, in the best ages, the Greeks excluded the Doric from their buildings, with the exception of temples and other grand public structures. When, therefore, the dignified and sublime masses of the Propylæa and of the Pestum temples are transformed into all the littleness of modern application and pigmy distortion, ought ridicule to be suppressed, ought criticism to be silent?

Plates III. IV. and V. present views of the apartments containing the Greek fictile Vases. Of these antiques, Mr. Hope possesses some very rare and valuable specimens, which are well adapted for the furniture of a Museum: but in their present mode of arrangement, they excite rather the idea of an apothecary's shop on a very grand scale.

In the VIth Plate, we have the perspective of the Drawing Room, 'principally fitted up for four large pictures, executed by Mr. Daniel, representing Buildings in India of Moorish architecture.' This is followed by Plate VII. which affords the view of a room that is not named by the owner: but to our agreeable surprise, since sculpture is banished from our modern houses and almost proscribed, though considered in every other civilized country as a prominent feature of magnificence, we find in this apartment a classic groupe of figures by Mr. Flaxman, 'representing Aurora visiting Cephalus on mount Ida,' inspiring delight and rapture The surrounding decorations are designed to be analogous to the personages exhibited in the sculpture: but it may be questioned whether the introduction of the emblems of Night round the bottom of the room, of a black-marble chimney piece, whose broad frieze is studied with stars, and of satin curtains

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edged with black velvet, while the sides of the room display the fiery hue which fringes the clouds just before sun-rise, will be supposed to add to the effect which Mr. Flaxman's inimitable chissel has produced. Little conceits are allied to the Bathos rather than to the Sublime.

The observer is now conducted by Plate VIII. into the last chamber of this variegated range; where he cannot fail to be diverted, if not satisfied, by the exertions of this elaborate improver of the arts: particularly by the appearance of his Nag's Heads introduced to explain the derivation of *Philipp*, the name of the King of Macedon, which is composed of two Greek words signifying *a lover of horses*. Surely the sculptor was never more ludicrously employed than in this effort to assist etymology!

As to the remainder of Mr. Hope's ~~curious~~ peculiar labours, it may suffice to observe that they consist of designs for furniture of every description. The list, indeed, is too long for us to transcribe; and to the curious in such objects of modern elegance and finery, who can spare five guineas, in spite of the public burdens, such a detail as we could give would be unnecessary. For those who are in more limited circumstances, it may be satisfactory if we state that the vulgar object of a cradle here assumes beauty of form, and is ornamented with emblems of night, of sleep, of dreams, and of hope; that a settee belonging to the Lararium is decorated with the figures of the twelve great gods of the Greeks and Romans, as if Paganism were still predominant; that a seat is made to resemble antique swords crossed; and that the formidable battering rams of antiquity come to a place of rest in the arms of a lounging-chair!

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ART. VI. *A System of Chemistry.* By J. Murray, Lecturer on Chemistry, and on Materia Medica and Pharmacy, Edinburgh. 4 Vols. 8vo. 2l. 2s. Boards. Longman and Co., London; Creech, and Constable and Co., Edinburgh.

THE first part of Mr. Murray's System of Chemistry has now been published about two years: but we delayed our account of it until the whole had appeared; and as this completion did not take place so speedily as we were led to expect, the former volumes have remained unnoticed much longer than their merit and importance would seem to allow. When we were lately reviewing Dr. Thomson's chemistry, we little expected that another production of a similar kind would have so soon issued from the British press: but it is a

circumstance highly creditable to the country, since it is not merely a proof of the ability of individual chemists, but affords a strong presumption that the study of chemistry is rapidly extending itself among us: while the multiplication of such works must have the effect of still farther diffusing a taste for this science, by increasing the facility with which it may be acquired.

Mr. Murray commences by an introduction, in which he explains the nature and objects of chemistry, and its application to the different arts of life: he then traces a brief sketch of its history, and concludes by laying down the basis on which he founds his arrangement. The grand aim of this science being to examine the combinations of matter, he proposes first to enumerate the general laws on which these principles are regulated, and afterward to point out the particular combinations which occur between individual substances. In pursuance of this plan, he enters on the general doctrines of chemistry by giving an account of attraction; and after some preliminary remarks on this subject, and more particularly on the question whether all the phænomena of attraction ought ultimately to be referred to one principle, he proceeds to a more minute examination of that species of attraction which is exerted between contiguous bodies, and which, from its obvious properties, has been divided into the attraction of aggregation and chemical attraction. The first exists between particles of the same kind of matter only, the latter between particles of different sorts of matter; the latter properly constitutes the science of chemistry, but the former is so frequently found to influence the results of chemical actions, that it necessarily makes a part of a system of chemistry. The process of crystalization comprizes a curious and important series of facts which depend on the attraction of aggregation; and this subject has lately been most ingeniously illustrated by Haüy, of whose theory Mr. Murray presents us with a correct abstract.

We now enter on the consideration of chemical attraction. It is defined to be

'That force by which the particles of heterogeneous bodies, when brought into apparent contact, have a tendency to unite intimately, and by which they are retained in a state of union, forming not a mere aggregate or mixture, but a new substance, in which the properties of the particles combined are more or less changed. From gravitation it is distinguished by not operating on masses of matter, nor at sensible distances, but by being confined in its action to the minute particles of matter: from cohesion, by being exerted always between particles of different kinds, and forming generally substances with new properties.'

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The French first applied the term *affinity* to this power; and as it denotes a distinct class of phænomena, and is incapable, when properly understood, of leading to any error or confusion, we think that it is an useful word, and ought to be retained.—The chapter on affinity is divided into six sections; 1st. on the definitions relative to chemical attraction and its results; 2d. on the general phænomena which arise from the exertion of chemical attraction; 3d. on the circumstances by which the exertion of affinity is influenced; 4th. on the modifications of affinity resulting from combination; 5th. on the limits to the exertion of chemical affinity; and 6th. on the force with which chemical affinity is exerted. These sections, as the reader will perceive from their titles, contain an examination of some of the most important parts of the science, and include the discussion of most of those questions which lie at the foundation of the philosophy of chemistry. The third section is peculiarly interesting, both from the importance of the matter which it includes, and from its developing in a perspicuous manner many of the leading opinions of M. Berthollet, the tendency of which is to effect a complete revolution in our views of the operation of chemical affinity. The same subject is pursued in the sixth section; in which, after having examined at some length the theory of Bergman and Kirwan, respecting quiescent and divellent affinities, the author points out the circumstances which distinguish it from the more recent doctrines of Berthollet, and concludes by instituting a comparison of their respective merits.

'In Bergman's theory, affinity is regarded as an invariable force; and all the decompositions which were ascribed to elective attraction, are considered as depending on the various degrees of intensity with which that attraction is exerted by each body towards others. The results have been considered as capable of measuring even the relative forces of affinity, and of course as arising solely from them.

'In the theory of Berthollet, the changes ascribed by Bergman to the predominance of certain affinities over others, are referred to the operation of those circumstances by which attraction is influenced, and combination limited.

'If the substances which in any case of complex affinity act on each other be liquid, or be soluble in the fluid, which is the medium of action, and if the compounds they form in any stage of combination have no great cohesion or insolubility, no evident change appears when they are mixed together, there is a mutual saturation, and the opposing substances remain united, forming an individual combination, in which the forces are balanced. But if, on any of the parts of such a combination, the force of cohesion or insolubility, or the power of elasticity operate with energy, these external forces will subvert the balance, will give rise to separations, and will hence be

the real cause of the results which in the old theory were ascribed to the predominance of divellent over quiescent affinities.'

This subject is afterward discussed more at large in a long and learned note, affixed to the end of the volume.

Having considered the nature of the attractions by which the particles of matter are held together, we are next called to examine the means by which the particles are separated from each other. The agent in this part of chemical action is now generally regarded not as a force, depending on a repulsive quality inherent in bodies, but as a peculiar kind of subtile fluid, which is capable of being transferred from one substance to another, and of maintaining a separate existence. It appears to be that to which the phænomena of heat are referred, and to which, in the modern nomenclature, the title of caloric has been applied. Light, electricity, and Galvanism in some respects resemble caloric, and are frequently found united to it; and Mr. Murray places these four principles together under the title of imponderable substances,—a title that is less exceptionable than any which has hitherto been applied to them. They form the contents of the second book.

On the subject of caloric Mr. M. treats very much at large, devoting to it a space of 350 pages. In some parts, indeed, we think that he enters more into minute detail than is necessary, or even proper, in an elementary work, the object of which is rather to give a summary of facts than to go through the whole process of experiment and reasoning by which the conclusions were obtained. However, we confess that redundancy is a more venial error than deficiency, and we have not here very frequent occasion to complain even on the former score. — The distribution and measure of temperature furnish the subject of the first section of the chapter on caloric, and lead to an account of the construction of thermometers, and of the gradual improvements which this instrument has undergone. Section 2. describes the effects of caloric, expansion, fluidity, vaporization, and ignition. On the first of these points, we have a detail of the best established facts respecting the expansion of solids and fluids, and afterward a correct abstract of the investigations of Dalton and Gay-Lussac on aëriform bodies; from which those experimentalists were induced to form the important deduction, that all the different gases suffer the same increase of bulk from equal augmentations of temperature.

Mr. Murray remarks that the facts, which have been established respecting expansion, at first view appear to be complicated or even anomalous; and he then states the general principle to which he conceives that they may be all reduced.

'Caloric

'Caloric and the attraction of cohesion are antagonist forces, the operation of either always opposing resistance to, and diminishing the effect resulting from, the operation of the other. Expansion arises from the excess of energy in the repulsive power over the force of cohesion, and from considering it under this point of view, the various phenomena connected with expansion may be explained.

'Thus, in the first place, it has appeared, that the expansibility of solids is less than that of liquids, and the expansibility of liquids less than that of airs. Now, in solids, the power of cohesion is greatest; the most effectual resistance, therefore, will be opposed in them to the operation of caloric, and hence less expansion will be produced by its introduction. In liquids the cohesion is much more weak, the expansion therefore will be proportionally greater. And in airs, as the cohesion is entirely overcome, no resistance is opposed to the expansive force of the caloric, and an enlargement of volume limited only by the pressure applied will be produced.'

This principle is ingeniously illustrated, and Mr.M. points out its application to the different classes of bodies as existing in the solid, liquid, or aëriform state. He concludes the subject of expansion by noticing some exceptions to the law, that bodies are augmented in their volume by the addition of caloric. The deviations which have been observed are three. First, the increase of bulk which some bodies experience at the moment when they are converted from the fluid to the solid state; a circumstance which is well explained on the supposition that the particles of the congealing body arrange themselves in a regular order, similarly to what takes place in crystallization, and that thus interstices are necessarily left, which cause the body to occupy a larger space than before. The second exception is of a more singular nature; it is the increase of volume which water exhibits when it is cooled to a low temperature, but before it passes to the solid form. The history of this discovery, and of the successive experiments and opinions to which it has given rise, is detailed with perhaps rather more minuteness than the nature of the subject requires: but, although the fact is considered as being established, it appears not to have received any satisfactory explanation, since the attempts which are made for this purpose can be regarded only as mere conjectures. The other exception to the general law of expansion is that the argillaceous earth, when exposed to a high temperature, diminishes in its volume; a property on which Mr. Wedgwood constructed his pyrometer, and which must still be considered as an anomalous fact.

Section 3. treats on the communication and distribution of caloric. After having pointed out the tendency of all bodies to

to an equalization of temperature, the author remarks that this propagation of caloric takes place in two modes:

'Of the caloric emanated from a body at a high temperature, part is projected from its surface in right lines with great velocity; and another portion is communicated more slowly to the matter which is directly in contact with it, is conducted through that matter from one particle to another, and is given in like manner from it to other bodies, with a celerity greater or less, but always comparatively moderate. The former is little if at all dependent on the nature of the surrounding medium, at least if it be an elastic one, while the latter is materially influenced by it. The distribution of caloric may be considered under these two modes—of Radiation and of Slow Communication.'

Under the latter of these heads, we have an interesting detail of the labours of Count Rumford, who has thrown so much light on this subject, and has advanced opinions which are so different from those that were previously entertained. Mr. Murray supplies an ample (perhaps a rather too prolix) report of the experiments which the Count performed for the purpose of shewing that fluids are non-conductors of caloric; experiments which were ingenious, but not decisive; and Mr. M., in a judicious review of them, has proved in what respects they are defective, and has indicated the conclusions which may be fairly drawn from them. He gives also a good account of the observations which have been made on the radiation of caloric, beginning with the experiments of Scheele, who first entertained a clear conception of the subject; proceeding to Pictet, who prosecuted the inquiry with more minuteness, and employed a more perfect apparatus; then advancing to Herschell, who made the important discovery that radiant caloric is a constituent part of the solar ray, and may be separated from light; and concluding with the curious and in some degree unexpected results which were obtained in the researches of Mr. Leslie. The abstract of the experiments of this ingenious philosopher is well drawn up; the remarks made on some of his conclusions are judicious; and the objections that are urged against his hypothesis appear to have considerable weight.

Section 4. relates to 'the comparative quantities of caloric which bodies contain.' The interesting subject of the different capacities of bodies for caloric is amply discussed; the experiments of Black, Wilcke, Irvine, and Crawford are detailed; and we arrive at the conclusion 'that different bodies, in equal quantities, whether estimated by weight or volume, contain at any given temperature unequal quantities of caloric.' This general fact is thus illustrated:

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'It cannot be doubted but that this is owing to the peculiar attraction by which caloric is contained in bodies. Its particles being mutually repellent, its tendency is to diffuse itself equally over space, and did no foreign power operate, it would be contained in all bodies, the temperatures being alike, in quantities proportioned to the spaces they occupy. But, when introduced into bodies, some attraction must be exerted towards it; this modifies the law which would otherwise be observed, and being probably different in its intensity in different bodies, gives rise to the specific quantities which they contain. The exertion of such an attraction may not only be inferred with probability, but is established by the fact proved by Dr. Crawford, that a vacuum has even less capacity for caloric than atmospheric air.'

Although, however, it is admitted that caloric is attached to bodies by a specific attraction, Mr. Murray goes on to remark that it does not exhibit 'the usual laws of chemical affinity; the phænomena attending the communication or abstraction of caloric are totally dissimilar to those of chemical combination; it exists in bodies with its properties unaltered, the *quantity* they contain only being determined by the attraction they exert towards it.' This observation is to a certain extent correct: but we think that the phænomena attending the combination of caloric are less anomalous than the author seems to apprehend. Nearly the same may be said with respect to water: when employed as a solvent for different substances, its properties and that of the body which is dissolved remain nearly unchanged; and the quantity which is capable of solution seems determined by its affinity for the water.

Latent caloric is examined in the 5th section. For the great fact that a body, when it changes its *form*, requires a different quantity of caloric to preserve the same temperature, we are indebted to the genius of Dr. Black; and it must be ranked among those discoveries which have materially contributed to advance the science of chemistry, and even to new-model many of its doctrines. The experiments of that philosopher are accurately detailed in the present volume, but, (as on some other occasions), we think, with more minuteness than was necessary; and the curious and much agitated question is then discussed, whether the consumption of caloric, that attends liquefaction and vaporization, ought to be regarded as the cause or the effect of these changes of form. The first of these opinions was adopted by Dr. Black, while the latter was maintained with much acuteness of reasoning by Dr. Irvine. Our decision leans to that of Dr. Irvine, and this seems to be the case with Mr. Murray.

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We have next a short section on the absolute quantity of caloric in bodies, in which the ideas of Mr. Dalton ought to have been noticed; a section on the nature of caloric, in which the author appears as a decided and judicious advocate for its materiality; and lastly, we have some observations on 'the sources of the variations of temperature, and the application of these to practical chemistry.'

In the chapter on light, which next follows, Mr. M. affords a satisfactory account of all the leading facts and opinions respecting this subtile agent; and we have afterward some rather copious dissertations on Electricity and Galvanism: which, although he regards them as ultimately referable to the same principle, yet, since the modes of exciting them and the effects which they produce are very dissimilar, are placed in two distinct sections. After a short description of the manner in which the fluid is evolved, and its effects rendered visible, he considers to what hypothesis the explanation of the phænomena can be most conveniently referred; particularly whether to the opinion of Franklin, or to that which supposes the existence of two distinct species of electricity. He appears not altogether decided on this point; either of the hypotheses will explain the facts; and the former he admits to be possessed of the greater simplicity. He thinks, however, that all the experiments, which have been performed to illustrate the direction of the electric fluid, are fallacious or inconclusive; and that some Galvanic phænomena seem to shew that the two electricities exercise different chemical actions. Mr. M. supposes that 'the chemical agency of electricity may be, in a great measure, ascribed to its power of exciting a high temperature:' but he acknowleges that 'the mode by which it does this, or the nature of its relation to caloric, is rather obscure.' He reviews the experiments which have been made by Van Marum and others, on this subject; and he concludes, as being the most probable supposition, that the power of the electric fluid in exciting a high temperature is in proportion to the resistance opposed to its transmission.

We think that the account of Galvanism is scarcely so well composed as the other parts of this work which we have examined; and the recent additions which have been made to this branch of science, by the brilliant discoveries of Mr. Davy, necessarily cause the present detail to appear still more imperfect.—With this subject the text of vol. i. terminates: but we have still about 100 pages of closely-printed notes, containing a more ample discussion of some points which were only briefly treated in the body of the volume.—The volume is illustrated by eight plates of chemical apparatus, neatly engraven in outline.

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As Mr. M. has now considered the general doctrines of chemistry, and given an account of those principles which, although they materially influence chemical action, yet cannot themselves be decidedly traced as forming chemical combinations, he next enters on that part of the science which relates to the properties of individual substances. He begins by some remarks on the arrangement to be pursued in a work of this description, and afterward lays down the plan which he himself proposes to adopt. This plan is sufficiently simple, and on the whole we do not perceive much that is open to any decided objection. He of course commences by the more simple bodies, and then proceeds to the compounds. The simple bodies are divided into four classes; those which naturally exist in a gaseous form, simple inflammables, metals, and earths. The only one of these classes respecting which we differ from Mr. M., is the first, which is composed of three substances, oxygen, nitrogen, and hydrogen; substances which possess very few common properties, and which, though they may be said to exist naturally in the gaseous form, are found still more frequently in combination with solid bodies, and of course in a concrete state. Our objection, however, we do not regard as very weighty; and we admit the propriety of giving an account of oxygen, nitrogen, and hydrogen, before we proceed to the consideration of any other chemical agents, because they are possessed of very active properties, and enter into very numerous and important combinations.—Mr. Murray pays due attention to each of the different simple bodies, and then describes the substances which result from their binary combinations. After the simple gases, he treats of atmospheric air, ammonia, water, the nitrous and nitric oxyds, and the nitrous and nitric acids. In the same manner, in the second class of simple combustibles, having described carbon, sulphur, and phosphorus, (the three bodies to which the character exclusively applies,) he subjoins a detail of the union of these bodies with each other, and with the simple gases; forming carbonic oxyd, carbonic acid, and sulphuretted hydrogen; the union of sulphur with the alkalies and with carbon; and lastly, the analogous compounds, of which phosphorus forms a constituent part. In discussing these different substances, the plan of the author is to give a history of their discovery, to point out the method by which they may be obtained in a state of purity, and lastly to relate their physical and chemical properties. As an exemplification of the manner in which this part of the work is executed, we shall give a rather full account of the chapter on atmospheric air.

After having described the atmosphere as consisting, in the general sense of the term, of all the substances which are capable of existing near the surface of the earth in a gaseous state, Mr. Murray observes that the term *atmospheric air* is now limited to designate a particular compound of gases, formed of oxygen and nitrogen, together with a small portion of carbonic acid. It has been a subject of controversy, whether the constituent parts of this air be in a state of chemical combination, or simply of mechanical mixture: if the former be the case, the result is not analogous to that which generally happens in similar circumstances, *i. e.* a change in the properties of the compound, since the properties of atmospheric air can scarcely be said to differ from those of its component parts. Mr. M. next relates the discovery of the composition of the atmosphere; the honor of which he attributes, in a great measure, to Scheele: since, although Lavoisier claims the same merit, we have too much reason to believe that this great chemist, who might justly assert his title to so large a share of the modern discoveries, was unfortunately desirous of encroaching on the reputation of his contemporaries. We think that Mr. Murray has not allotted to our countryman, Dr. Priestley, the meed of praise which is justly due to him on this subject; because, though his opinions respecting the constitution of the atmosphere were very erroneous, yet his grand discovery of oxygen must certainly be regarded as an important instrument in the hands of other experimentalists, who were prosecuting the same inquiry.

Eudiometry is the subject next introduced: but it is considered only as far as it regards the inference which we deduce from it respecting the constituents of the atmosphere; and the manipulations of eudiometry are described in other parts of the work. The inference is that, in almost all situations, and in all climates and seasons, the proportions of oxygen and nitrogen in the atmosphere remain nearly, if not precisely, uniform.

This point being established, we are next led to consider the striking peculiarity which the atmosphere presents. From the nature of its properties, we can scarcely regard it as a chemical compound; and yet, if its components be only mechanically mixed, why do they not separate and arrange themselves according to their specific gravities? 'On either hand,' says the author, 'there appears a difficulty. If their particles are retained by no mutual attraction, why do they not separate, from the difference in their specific gravities? If they are united by any attraction, why is this not marked by the usual

consequences of chemical union, a change of temperature at the time it happens, and a change of properties?' The last attempt to solve this difficulty is that of Mr. Dalton, who has proposed an hypothesis to account for the uniform diffusion of the gases, at the same time that their mixture is considered as merely mechanical. His theory is built on the assumed principle that the particles of mixed gases neither attract nor repel each other, but that each kind of particles is diffused through a given space, as if they alone were confined in it; each set of particles diffusing itself uniformly through the whole space, without being affected by the presence of any of the others. To the claim of ingenuity, this conjecture is certainly intitled; it affords a complete explanation of the existing state of the constituents of the atmosphere; and it possesses an appearance of plausibility which disposes the mind for its reception. Mr. Murray, however, does not assent to it: he thinks that we may satisfactorily account for the state of the atmosphere without having recourse to any new principle; and that it depends merely on such an affection of chemical affinity, as may prevent the total separation of the particles of the mixed gases, without being sufficiently strong to bring them into absolute contact:

'The particles of oxygen and nitrogen gases, the chief constituents of the atmosphere, have a mutual affinity, for they can be intimately combined together. At the temperature at which they exist in the atmosphere, this is not sufficient to overcome their elasticity, and unite them so as to detach their caloric, and form a new substance. But it may not be entirely dormant, but may be so far exerted, as to keep them in a state of adhesion, or prevent their separation, or even produce a degree of approximation, so inconsiderable, however, as not to be discovered by any considerable change of volume, (and that a slight increase of density does follow the mixture of oxygen and nitrogen gases, has appeared to be the fact to several chemists, though, if it be inconsiderable, it is obvious that it must be very difficult to discover it with accuracy.) This hypothesis derives additional probability from the views of chemical affinity, which have been presented by Berthollet, and his theory of the chemical nature of the atmosphere is precisely that which I have now stated. I consider it as preferable to Mr. Dalton's.'

Mr. Murray next gives an account of the small quantity of carbonic acid gas which exists in atmospheric air. It is found to be nearly in the same proportion under all circumstances and in all situations, and probably does not exceed the thousandth part of the weight of the whole atmosphere. Another constituent is aqueous vapor, derived perhaps from the evaporation which is always going forwards on the surface of the earth. The causes which promote or retard the formation of this

this vapor are perpetually changing in their intensity, so that the degree of vapor produced is always varying in its quantity. The means employed by nature for elevating and suspending water in the atmosphere, under the different forms in which it exists, are still not sufficiently explained. Various hypotheses have been proposed to solve the phænomena; some writers supposing them to depend on water and air; and others imagining them to be resolvable entirely into the agency of caloric. The question is discussed by Mr. Murray at full length in a note, which contains a fair view of the arguments that have been offered in support of each of the opinions.

Mr. M.'s third volume is entirely occupied by an account of the metals and the earths; and he enters on the subject by some observations on the connection which subsists between chemistry and mineralogy:

'As a material substance, every fossil, whether simple or compound, is necessarily an object of chemical science; it must be subjected to the methods of analysis: if compound, its composition determined; and whatever may be its nature, what chemical properties it possesses must be noticed, and the applications to which these may lead pointed out. But in discriminating them from each other, —in fixing the substances to which the attention of the chemist must be directed, it is necessary, to a certain extent at least, to have recourse to mineralogical description. Each individual substance cannot be analyzed; this would be impracticable; and were it not, it would be without utility. But when the analysis of a fossil has been effected, we presume that a similarity of composition will exist in other specimens, which agree with it closely in their external properties or characters; and hence the neceſſity of an attention to these characters, in regarding the substances of the mineral kingdom as subjects of chemical investigation.

'It is under this point of view that mineralogy ought to be regarded in its relation to chemistry. The object of the mineralogist is to trace all the distinctions, even the most minute, among the substances which are the subjects of his science, and to mark every variety of form and appearance under which a fossil is exhibited. He is therefore led to cultivate, with the strictest attention, the mineralogical method, and the language by which these minute distinctions can be expressed. The object of the chemist is more general. The composition is what he has more peculiarly to attend to; to discover in each species the composition which forms its basis; and in a great measure to disregard more minute distinctions, farther than what may be necessary to connect the varieties to which these give rise, with the species which analysis has determined. Thus chemistry and mineralogy, in relation to fossils, have each its peculiar province, and the one is calculated to assist and reflect light on the other. It may be affirmed indeed, that it is from chemistry that mineralogy must receive the principal aid in advancing to a more perfect state.'

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The author is led, from this train of discussion, to take a general view of the circumstances which have served as a basis for the different mineralogical arrangements. To a certain extent, they have all admitted chemical composition as the foundation of their specific distinctions: but they have frequently deviated from its strict application, in favour of what have been called the external characters. The importance of these external characters is now universally recognized, as necessary to supply the deficiencies of chemical analysis; and it seems that it is by a strict attention to these circumstances that the science must be farther advanced. Mr. Murray's observations on the relative importance of the two methods, (that of analysis, and that of external characters,) are extremely judicious, and exhibit a more correct view of the subject than we recollect to have ever seen: for it has happened that almost all writers have been decided advocates for one of the systems, and have endeavoured to prove the exclusive importance of that to which they were attached, by depreciating the value of the other. Although in this work the author professes to confine himself almost entirely to that part of mineralogy which is strictly connected with chemistry, yet, as it is requisite in speaking of mineral substances to use the terms which are employed to designate their external characters, he gives a brief sketch of the nomenclature according to the improvements which it has received from the celebrated Werner.

Before we enter on the consideration of the several metals, we have an interesting chapter on their general properties and their combinations. Metals are (strictly speaking) inflammable bodies, being capable of uniting with oxygen, and of exhibiting the usual phænomena of combustion: but they possess so many properties peculiar to themselves, that they are always arranged as a distinct class of substances. Their principal characteristics are great specific gravity, tenacity, malleability, ductility, opacity, hardness, and brilliancy; and when all or several of these qualities unite in the same body, we give it the denomination of a metal. One of the most essential properties of metals is their affinity for oxygen, and the products which they form from this union. The oxydation of metals has given rise to some of the most interesting discussions that have occurred in the whole range of natural philosophy, and was the immediate cause of the grand revolution which took place in chemical science; by which the ingenious but unfounded hypothesis of phlogiston was superseded by the more correct deductions of Lavoisier and his associates.

An important controversy may still be considered as subsisting on the subject of metallic oxyds, in which Proust and

Berthollet have taken the lead; the former supposing that in metallic oxyds the metal and oxygen unite in definite proportions, in consequence of a specific affinity that always exists between these individual quantities: whereas Berthollet endeavours to prove that the union between the metal and the oxygen is progressive, from the smallest to the greatest proportion; and that the particular combinations which we observe are the result of extraneous circumstances, influencing the general operations of chemical affinity. Mr. Murray leans to the side of Berthollet; while, on the contrary, we cannot but acknowlege that our judgment inclines us to favour the opinion of Proust, which till lately was generally received. A similar question afterward occurs with respect to the union between metals and acids, in the formation of what are called metallic salts. Here again Proust appears as the advocate for the doctrine of determinate proportions, while Berthollet supports the opinion which accords with his views of affinity. We have next some remarks on the nomenclature of oxyds and salts; and afterward the author considers at some length the affinities which metals possess, and the effects to which these affinities give rise. We have read the whole of this chapter with much satisfaction, and we are disposed to regard it as the most valuable and the best written part of the work.

Volume 4. is occupied with animal and vegetable substances. It is of course little else than an abstract of facts; and all that we can expect is that they should be judiciously selected, well arranged, and clearly stated. In regard to the first of these qualifications, which indeed is the most important of the three, we are obliged to confess that Mr. M. does not in every instance exactly reach our ideas of perfection:—but the length to which this article has been extended, and the impossibility of entering into a minute criticism of so multifarious a collection of subjects, will render it necessary for us to remain satisfied with advancing a mere opinion on this point.

With respect to the performance in general, we think that it is intitled to much commendation; and though it does not contain a great portion that is original, it affords a comprehensive view of the present state of chemical knowlege. The style possesses ease and simplicity; and the theoretical opinions which are occasionally introduced are ingenious and plausible, so as at least to be deserving of attention, if not always intitled to full approbation. The arrangement of the different parts is on the whole judicious; and the work has the merit of not being much involved in hypothesis or conjecture.

It is impossible to peruse these volumes without calling to recollection the rival production of Dr. Thomson; and we consider

sider it as a necessary part of our duty to state our opinion of their comparative merits. They are in many respects very similar; and each of them so far attains the object professedly in view, that, whichever of them had possessed the priority of publication, we should have spoken of it in higher terms of praise than we could employ with respect to the other; — on this point, our readers need not be informed that Dr. Thomson has the decided advantage. We could not, indeed, but feel some degree of surprize that any person should have attempted to write a system of chemistry on the same plan, after so capital a performance as that of Dr. T. was already before the public. Setting aside this consideration, however, and regarding the two writer as independent of each other, we should say that Dr. T. possesses more genius and learning, and that Mr. Murray evinces more judgment. Dr. T.'s arrangement is extremely objectionable, and clearly yields to that of Mr. M.: but, on the other hand, Mr. M.'s volumes are frequently inferior in their individual parts. Although his style is easy, and seldom open to objection, it is occasionally diffuse, and sometimes approaching to languor; whereas Dr. T. possesses in a high degree the valuable quality of condensation. The Doctor's historical details are much ~~superior~~ to those of Mr. Murray; and he has also a ~~preferable~~ superiority in the number of his references, and, as it would appear from them, in the extent of the sources from which he derived his information. On the contrary, again, Mr. Murray is certainly intitled to preference in his hypotheses, and in his general remarks on different subjects, which are often correct and judicious; while Dr. Thomson is too apt to deviate into extravagancies and conceits. Another material difference exists between the two productions: that of Dr. Thomson contains much which is not (strictly speaking) chemistry; as when, for instance, he inserts a complete treatise on mineralogy, and one on meteorology. These are certainly out of place, and must be considered as excrescences; yet they are in themselves valuable, and afford a large portion of useful information: so that, although they are blemishes in the *unity* of the work, they may be said to enhance its value to the purchaser. On the whole, we should pronounce that Mr. Murray's book is the more proper to be put into the hands of a learner, while that of Dr. Thomson will be found more valuable to the chemist as forming a part of his permanent library.

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ART. VII. *Woman;* or Ida of Athens. By Miss Owenson, Author of "The Wild Irish Girl," the "Novice of St. Dominick," &c. 4 Vols. 12mo. 1l. 1s. Boards. Longman and Co. 1809.

WITHOUT the least disposition to throw a doubt on Miss Owenson's originality, we have been led to conjecture, in the perusal of this interesting novel, that it was suggested by the *Corinna* of Madame de Stael. The fervid eloquence, with which that fair and tasteful guide pointed to her British lover the glorious antiquities of the Italian mistress of the world, appears to have excited, in the still more enthusiastic mind of the present writer, the wish to throw a richer lustre on the noble but melancholy remains of Athenian greatness; and to display the last faint struggles of valour, liberty, and genius, on the chosen spot which we must hail as their cradle and deplore as their grave. The manner of executing this part of her design is, in our opinion, better calculated to awaken the mixed sentiments of admiration and regret that are inspired by a survey of the solemn scene, than that which was adopted by her accomplished rival; who mingled, perhaps, with her animated descriptions, too much scholastic information, and too much of the formality of a *Cicerone.* Miss Owenson, on the other hand, never stops to detail circumstances or copy smaller features, but labours successfully to produce the general impression resulting from a remembrance of all the noble acts which have illustrated her lofty scenes; places before our eyes the Acropolis, the Parthenon, and the temple of Theseus, without particularizing their situations, their proportions, or their ornaments; and leads us to the plain of Marathon, or the airy heights of Hymettus, without a word concerning their position, their extent, or their topography. We may add, likewise, that she has incorporated the local emotions with a far more striking and probable story than that of Corinna, that her heroine is a more attractive woman, and that her hero is a hero in good earnest.

A preface rapidly describes the Athenian character as exemplified in the several states by the pen of history; and traces, through all its various changes, that ardent love of liberty which seems inseparable from great sensibility of heart, and peculiar vivacity of imagination. The views, which have specifically led to the creation of this work, will be seen in the following passages:

'According to the testimony of all modern travellers, the complexional character of the Greek women is now, as anciently, highly favourable to that poetic idea of female fascination so bewitching to the fancy, and to that moral view of female influence so gracious

gracious to the mind. But that nice power of developement which would justify the intentions of nature in their favour, is denied them by the oppression of the government under which they live, and the ignorance of those with whom they associate. And many a fair Leontium, and many a charming Aspasia, may still exist in Athens, unconscious of the latent powers of their own ardent minds; and ignorant that creatures like themselves once gave the spell of sweet persuasion to the profoundest truths of philosophy, mingled the graces of love with the cares of legislation, and charmed while they inspired those who enlightened, while they commanded, the world.

'The Greek women are still lovely in their forms, as those exquisite models of human beauty bequeathed by the genius of their ancestors to the imitation of unborn ages: and their playful but indolent dispositions, their tenderness and their ardor, flow from the same source that lends their manner its animated softness, that gives their eye its languid brilliancy.

'I must also confess that the historic retrospect and existing political situation of Greece in general, and of Athens in particular, held out a lure to the imagination, which I found too difficult to resist.

'To that country in which the light of political prosperity shines with a pure and cloudless lustre, the heart of the philanthropist will impulsively turn with beneficent satisfaction; but the nation which mourns over its sufferings, without the power to redress its wrongs, which faintly struggles in an interval of hope against that oppression which would impose a permanent despair, must eventually give rise to a romance of incident, to a boldness of character, and a vicissitude of event, which bestows on the wildest fiction of the novelist the sanction of probability and the authority of fact.'

Miss Owenson remarks, and the circumstance assuredly is of a very striking nature, that in these late ages of the world 'it was reserved for the rude descendants of those barbarous Scythians (looked on by the antient Greeks with such profound contempt) to arouse their descendants from the gloomy dream of their long endured capturity.' 'The Russians determined on ravishing the classic isles of the Egean and the continent of Greece from the Porte, and, as they asserted, of restoring the republics of Solon and Lycurgus:'

'They indeed found no difficulty in inspiriting the Greeks in defence of their natural rights, and for the recovery of their ancient liberties. The same love of freedom, the same vivacity of feeling, and ardour of enthusiasm, was found among many of the oppressed descendants of the heroes of Marathon and Platæa as distinguished their immortal ancestors; and, when their eager eyes beheld the Russian fleet doubling cape Matapan, the Archipelago thought itself free. A beam of their ancient glory seemed to shine on the brow, and warm the heart of the Greek patriot; but the beam, though bright, was illusory; and, like the faint, dissolving lustre of an autumnal iris, it died away in clouds and storms. Deserted by their allies, subdued by their tyrants, the patriots of Greece were only res-

cued from national slavery by the victorious sabres of those who imposed it. Thousands were massacred; and it was a point in debate in the Ottoman council whether the whole race should not be exterminated.

'It is on historic documents such as these that I have ventured to depict incidents of heroism and sentiments of patriotism, as still existing among the Greeks. And that I have supposed, to use their own touching and pathetic words, "That in Greece is still to be found a people glowing with the love of freedom, whom the iron yoke of barbarism has not quite degraded, and who have constantly before their eyes the images of their heroes, by whose example their warriors are still to be animated *."

From these materials, joined with some of the more ordinary ingredients of romance, the readers of *the Wild Irish Girl* will easily conceive that such powers as are possessed by this author cannot fail to have produced a most affecting story. They will, however, possibly suspect (as we also have imagined) that the leading characters of the two groupes, and the methods of grouping them, bear considerable resemblance to each other; that the two heroes are essentially the same; that the uncle of Ida is in many points too nearly identified with the Irish chieftain; and that the Archondessa is only the Princess of Inismore with a new title and a more highly cultivated mind. They will also perceive a secret assimilation constantly made between the fallen state of Athens, and the degraded inferiority of our sister kingdom; and they will lament that the wise and just political doctrines of liberty and toleration, which should be taught only with a weight and a dignity corresponding to their importance, are fruitlessly thrown away in impeding the progress of a novel.

The story, on the whole, is excellent, but it is not very skillfully related. The first volume ought to have been the third; and the incidents contained in it might have been much compressed. A very bad effect is produced by going back from the departure of the Englishman to the far more interesting events of Osmyn's love and rebellion, which appear tedious from our knowlege that they are nearly two years old at the time of our first introduction to the characters. When Ida is in England, she loses some dignity of character by the thoughtless volatility with which she mingles in the gay scenes of the world; the second uncle is brought on the stage rather too abruptly; while his strange and unexpected discovery of his niece, and his equally sudden disappearance afterward, impart to her newly acquired wealth the character of a fairy

'* See the memorial of the patriot Greeks in the Life of Catherine of Russia.'

gift,

gift, the accumulation of a golden shower, or the produce of Fortunatus's Wishing Cap. We would also hint to this lady, as well as to many of her fellow-labourers in the same species of writing, that Romance has lately been somewhat too familiar with hard-hearted landlords, bailiffs, and pawn-brokers. The example of Fielding's Amelia is no justification, because the nature of her character and history made the circumstance unavoidable.

To the language of these volumes we must offer the same objections which have occurred to us in examining Miss Owenson's former productions; and we are the more anxious to deter her, by our friendly warning, from the dangers of extravagance and affectation, because she is naturally endowed with great sensibility to the charms of style, and displays in general a vigorous and lively, though unchastised, eloquence. A very extraordinary fact is mentioned with regard to the author's velocity of composition:

'I have already written almost as many volumes as I have [lived] years*. I have been necessitated to compose with great rapidity, and my little works have been always printed (from an illegible MS.) in one country while their author was the resident of another †.'

This hasty execution is not absurdly vaunted as furnishing a claim to applause, but is modestly stated in order to account for inaccuracies. It is, however, an inadmissible plea. Every writer may justly unite two objects, present popularity, and permanent reputation. Though it is too common to sacrifice the latter to the former, it is perfectly clear that even the former will be soon destroyed by an excessive anxiety to secure it, when the public find that advantage is taken of their indulgence to deluge them with crude and careless compositions. Why, however, will not the fair author condescend to write a legible hand? and why may she not so arrange her visits to England, as to be present while her compositions pass under the printer's hands? Some of the strange phrases which swarm in these pages may perhaps be referable to

'* The "Wild Irish Girl" was written in six weeks; the "Sketches" in one; and "Woman," though I had long revolved its plan and tendency in my mind, and frequently mentioned it in society, was not begun until the 20th of last July. It was written at intervals, in England, Wales, and Ireland, and almost always in the midst of what is called the world. It was finished on the 18th of October, and is now printed from the first copy.'

'† It is a fact that can be attested by my publishers that I never corrected a proof-sheet of any one of my works, nor ever resided in England during their printing or publication.'

such omissions: but they, like the neglect which produced them, are still chargeable on the author. Such is the misspelling of *Anadyomene*, the '*apparent* (for *transparent*) *tissue of woven air*,' *sensurous* for *sensuous*, &c: but it often happens, as in these two latter mistakes, that the word intended is almost as bad as the word erroneously employed; and if we were told that the author, speaking of delicate limbs, did not mean to say that their 'extremities were rosed with *flowing*,' but with *glowing* 'hues,' we should convict her, on her own confession, of meaning to use an expression which is alien to the English tongue. Why disfigure and overload our copious language with 'are spondent,' 'a comminglement,' 'to retribute,' 'to obliviate,' and other words equally unnecessary, ungraceful, and unclassical? It is an important, though perhaps an ungallant and rather a pedantic admonition to female writers, to tell them that words derived from the learned languages are edge-tools, and cannot safely be handled by the unskilful. Any attempt to alter them may betray these fair adventurers, when not extremely well versed in their origin and in the principles on which they are compounded, into mere nonsense, or perhaps into downright contradiction. To be perfectly versed in the powers and the delicacies of their native tongue is no mean exercise of the faculties; it is a much safer ambition, and not a less honourable praise.

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ART. VIII. *The Satires of Boileau translated;* with some Account of that Poet's Life and Writings. 8vo. pp. 195. 7s. 6d. Boards. Baldwins. 1808.

WE are by no means inclined to discourage attempts to translate into our own language the truly classical productions even of those foreign authors, whose works are the most easily accessible, since it appears to us that such undertakings are capable of producing considerable benefit both to the authors and the public. It must always happen that many of our countrymen, and those more particularly whose minds, like that of the elder Cato, have taken a literary turn at an advanced period of life, will have lost the opportunity of approaching in the original those intellectual treasures which they are become anxious to share; and, on the other hand, it seems impossible for a young writer to devote his time and attention to the most perfect models of composition, without imbibing some portion of that purity in style, that correctness of thinking, and that enlargement of views, of which he has bound himself to aim at a faithful representation.

If

If the publication before us should be found on the whole to fail of both these purposes, our animadversions must be the more severe, because they are occasioned by no deficiency of power, but exclusively by the extreme negligence of the writer. We are acquainted with no author of any age or nation, whose rules of good writing ought to be more attentively studied, or whose example can be more advantageously copied, than those of Boileau: his larger treatises are inestimable repositories of sound criticism; while even his most ordinary publications, his prefaces, advertisements, and *avis au lecteur*, abound with just philosophy and acute observation. The discourse which was prefixed by him to the last edition of his works, superintended by himself, (in 1701,) is properly inserted at the end of his life in the present volume; we much fear, however, that if in the age of Louis the Fourteenth his translator had produced a work so composed as that which we are now reviewing, the discerning satirist would have been less anxious to adopt its author as the associate of his reforming labours, than to sacrifice him among their most distinguished victims.

Worse lines than some of those which occur in the eighth Satire, on Man, it is perhaps impossible to select from the thousand volumes of condemned English poetry:

> 'Who shall deny, you ask, his sovereign sway
> Over the animals? Perhaps I may.
> But while all question I at present wave,
> Whether the surly bear in his dull cave
> Flies from the man, or the man from the bear;
> Or if, by cryers sent to the Barcan lair
> To read the forest law of Nubia,
> The lions might be ousted Lybia;
> I ask this monarch who despotic sways,
> How many monarchs he himself obeys!—
> Love, Hate, Ambition, Avarice, and Fear,
> Chain him to toils more slavish than the tier.
> Sleep just begins to sooth his labouring eyes;
> Bestir, cries Avarice—To work, arise—
> Ah! leave me for one moment yet—Rouse!—but
> The sun is not yet up, the shops are shut—
> No matter, wake! arise!—Then say, for what?
> To sweep the seas from Lima to Surat?
> Sail to Ceylon for aromatick seeds?
> Or to Japan for beakers and big beads?"

We are sorry to add that the versification, even where it is more smooth and polished, is frequently deformed by ruggedness, redundancy, and bad rhymes. It would appear inconceivable that a person, who is sufficiently acquainted with the French

French language to translate Boileau intelligibly, should be so ignorant of its pronunciation as to make *smile* rhyme to *Corneille*, *Desmâre* to *chair*, &c., if we did not often perceive equal liberties taken with English orthoëpy. For this, indeed, candour might suggest, as an excuse, an idea which has sometimes occurred to us on other occasions, that the poet was born in our sister-island; and nothing but *the brogue* is necessary to make his rhymes unexceptionable. This conjecture rests on such correspondent terminations of a couplet as *wind* and *frind* (for friend, p. 120.), *main* and *demesne* (124.), *great* and *entreat* (144.), *hinge* and *revenge* (156.), and above all *spite* and *quiet* (109.): it derives some probability, also, from the metamorphosis of a *sur-intendant* into a *Lord lieutenant* (87.).—If we are right, we will take this opportunity of observing once for all to those Hibernian composers who wish to be read as English poets, that it will be much easier for them to drop the few peculiarities that affect rhymes, than for us to learn the brogue; and we recommend a residence in London for six months before their poems are sent to the printer, but at any rate during their progress through his hands, and while the proof-sheets are correcting.

We shall proceed to deprive this translator of all defence for those parts of his work which are radically bad, by proving, out of his own mouth, of how much better things he is capable. The second satire, on rhyme, is in the original judicious, elegant and playful, and is here rendered with more uniform success than any other:

'Unequall'd genius, whose warm fancy knows
No rhyming labour, no poetic throes;
To whom Apollo has unlock'd his store;
Whose coin is struck from pure Parnassian ore;
Thou dextrous master teach thy skill to me,
And tell me, Molière, how to rhyme like thee.
'You never falter when the close comes round,
Or leave the substance to preserve the sound.
You never wander after words that fly,
For all the words you need before you lie.
But I, who smarting for my sins of late,
With itch of rhyme am visited by fate;
Expend on air my unavailing force,
And, hunting sounds, am sweated like a horse.
In vain I often muse from dawn till night,
When I mean black my stubborn verse says white;
If I should paint a coxcomb's flippant mien,
I scarcely can forbear to name the Dean;
If ask'd to tell the strains that purest flow,
My heart says Virgil, but my pen Quinault;

In

In short, whatever I attempt to say,
Mischance conducts me quite the other way.
'At times, fatigued and fretted with the pain,
When every effort for relief is vain,
The fruitless chace I peevishly give o'er,
And swear a thousand times to write no more.
But after [a] thousand vows, perhaps by chance,
Before my careless eyes the couplets dance.
Then with new force my flame bursts out agen,
Pleas'd, I resume the paper and the pen;
And, all my anger and my oaths forgot,
I calmly muse and resolutely blot.'

The examples of common-place rhymes, which Pope transferred into his Essay on Criticism from this satire, are not very neatly expressed: but we discern much spirit in what follows:

'Plague on the fool who taught us to confine
The swelling thought within a measur'd line;
Who first in narrow thraldom fancy pent,
And chain'd in rhyme each pinion'd sentiment.
Without this toil, contentment's soothing balm
Might lull my languid soul in listless calm:
Like the smooth prebend how might I recline,
And loiter life in mirth, and song, and wine?'—
But since this freakish fiend began to roll
His idle vapours o'er my troubled soul;
Since first I long'd in polish'd verse to please,
And wrote with labour to be read with ease,
Nail'd to my chair day after day I pore
On what I write or what I wrote before;
Retouch each line, each epithet review,
Or burn the paper, and begin anew.
While thus my labours lengthen into years,
I envy all the race of sonnetteers.'—
'The fool can welcome every word he meets,
With placid joy contemplating his feats;
And while each stanza swells his wond'ring breast,
Admires them all, yet thinks the last the best.
But towering Genius, hopeless to attain
That unknown summit which he pants to gain,
Displeas'd himself, enchanting all beside,
Scorns each past effort that his strength supplied,
And, filling every reader with delight,
Repents the hour when he began to write.
'To you, who know how justly I complain,
To you I turn for medicine to my pain,
Grant me your talent, and impart your store,
Or teach me, Molière, how to rhyme no more.'

Boileau, like Juvenal, has directed his longest and most finished satire against the softer sex. The *Coquette* is admirably

bly portrayed by him, and very well copied by his translator:

'But what if only sighing for a name,
The lustre not the sin her darling aim,
A cold coquette she should destroy your peace
With hourly stratagems of new caprice?
How would you bear the nightly thick resort
Of idlers from the city and the court?
Familiar to each guest she smiles or *bows*;
You seem the only stranger in the *house*:
To you her coldness and her frown confin'd!
To all the rest how free, enchanting, kind!
For them the diamond darts his conq'ring light,
For them the toilet glares with red and white,
For them the countless tresses are display'd,
And all the labours of the learned maid.
If your Lucretia you aspire to share,
Your transient visit must be timed with care.
Politely stopping, if around the room
You see strew'd kerchiefs stain'd with morning bloom;
Wait till her roses, gather'd up again,
Are carried by her laundress to the Seine.
Admitted, let no token of surprize
Betray your rage or mark the rude surmise.
First, pour your gold out with submissive mien:
Or, stay, at first you may affect chagrin,
Which opens fit occasion for her tears
While she recalls her happy maiden years.
A barbarous husband now denies her all,
Yet her expences are exceeding small.
In dress, as by her bills it will appear,
She scarcely spends a thousand pounds a year.
What can you say? already I perceive
That mov'd, and half convinc'd, you take your leave;
And, pleas'd if now the trifle gives content,
Send up your steward with a half-year's rent.'

'But who is she behind?—It is a prude,'

this is a slight mistake, she is a *précieuse*.—

Prim remnant of that once illustrious school
Whom Molière stamp'd with lasting ridicule,
With each starch'd sentiment demurely deck'd
This worthy heiress represents the sect.
With her the hooted bard, his laurels torn,
Seeks a fond refuge from the public scorn;
To her he pours his plaint, whose critick seat
For all the Perrins is a blest retreat—
False taste there plays the tyrant o'er the true;
There every book is welcome that is new;
The publick judgment there this heroine braves;
There all whom pits have damn'd she kindly saves.

Let

Let others prize what Greeks and Romans write,
She can weigh Cotin with the Stagyrite;
Or trim the nicer scales, and coolly tell
In what the Eneid yields to *la Pucelle:*
Remarks the poverty of Virgil's wit,
Yet points out some things tolerably hit;
While Chapelain, ever equal and correct,
In spite of Satire has but one defect;
He tires most readers—yet she thinks ev'n those
Must own his poem to be charming prose—'

The hypocrite, the devotee with her indulgent confessor, and the saintly misanthrope, are very well drawn; and we were preparing to transcribe the last mentioned character, when the following lines deterred us:

' Thus sinks the soft voluptuous devotee;
Yet is there one more odious far than she,
With whom religion is a name for spleen
And all her virtues excess of chagrin.'

Having proved, as we think, that this translator has powers sufficient to raise him to a very respectable rank in literature, but that his present production is by far too carelessly executed to deserve a permanent place in our libraries, we pass over many smaller faults, which might have been easily selected; particularly an occasional tameness, which softens down "*Je vous hais*" to 'Begone,' and changes a perpetual yawning over La Pucelle, *into not reading it through.*—We believe that it is a mistake to suppose that the only English translation from Boileau is that of the Lutrin by Ozell; a version of all his works was published in 1712: but its excellence needs not frighten this translator from a competition, if he will submit to the necessary labour.

Den.

ART. IX. *Practical Electricity, and Galvanism,* containing a Series of Experiments calculated for the Use of those who are desirous of becoming acquainted with that Branch of Science. Illustrated with Nine Copper-plates. By John Cuthbertson, philosophical Instrument Maker, and Fellow of the Philosophical Societies of Holland and Utrecht. 8vo. pp. 290. 10s. 6d. Boards. Callow. 1807.

As the title imports, this treatise is almost entirely practical; consisting principally of a description of electrical apparatus, and the method of employing it, so as to produce the most striking effects and to exhibit the greatest variety of amusing experiments. The well known skill of the author, in his profession of a philosophical instrument-maker, and par-

ticularly the important improvements which he has made in the construction of electrical machines, are sufficient to point him out as every way qualified for the task which he has undertaken. He adopts the hypothesis and uses the terms of Dr. Franklin; because, as he observes, 'all the experiments with which I am acquainted may be more easily explained by it than by any other.' This is the best argument that can be adduced in favour of that system; which is certainly clogged with many difficulties, and involves some suppositions that approach almost to contradictions.

In the 2d. chapter, Mr. Cuthbertson gives a full description of the plate electrical machine, with directions for its management. A great number of miscellaneous experiments are then detailed, which are rather calculated to afford amusement than to give any scientific view of the nature and powers of electricity: but we do not by any means consider the former as an unimportant object; and those who are disposed to enter on the practice of this branch of natural philosophy will find the present author an accurate and intelligent guide.—Next follow some parts which are more immediately directed to objects of utility; a section on medical electricity, another on the method of ascertaining the comparative powers of different machines, and one on the improvement of electrical batteries. On this last subject, Mr. Cuthbertson contrived a very simple expedient, by which the same battery is enabled to hold a much greater charge than it was formerly deemed capable of containing. This expedient consists merely in breathing into the jars before they are used, so as to diffuse a thin film of moisture over their interior surface. Electricians had been accustomed to bestow great pains on making their jars perfectly dry and clean before they were used; whereas by having them moistened with the breath they are found to hold a double or triple charge. The author took some trouble to ascertain the exact degree of power which is gained by this method, and he details a number of original experiments which he performed for this purpose. Although the fact be established, the mode of explaining it is not easy; nor are we sure that the hypothesis which is offered by Mr. Cuthbertson will remove the difficulty. He supposes that, while a jar is charged, a quantity of electricity is endeavouring to escape from the inside coating; and that an electric atmosphere is formed in the upper part of the jar, which increases in density as the charging proceeds. If the glass be perfectly dry, this electric atmosphere is suspended in the middle of the jar, and is extremely liable to be thrown into undulations, by which portions of it escape in the form of

flashes, or corruscations, or may even produce the spontaneous explosion of the whole contents. When, however, the operator has breathed into the jar, the film of humidity acts as a kind of imperfect coating; causing the electricity to diffuse itself in the upper part of the glass, and to adhere to it in such a manner as to prevent the undulations which took place in the former state of the apparatus.

Mr. C.'s account of Galvanism is given in the form of an appendix, and is less full than we might have wished. It concludes with a series of propositions, pointing out the different effects of Galvanism and metallic electricity. We think that they may be referred to the principle, that in the Galvanic apparatus the electric fluid exists in a larger quantity, but in a state of low intensity.

Bos.

MONTHLY CATALOGUE,

For FEBRUARY, 1809.

HISTORY.

Art. 10. *An Abridgment of the Roman History*, from the Foundation of the City of Rome to the Dissolution of the Western Empire. Written on a Plan calculated to assist the Memory. By Sophia F. Ziegenhirt, Author of the Epitome of the History of England. 2 Vols. 12mo. pp. 372 and 536. 16s. Boards. Hatchard. 1807.

THOSE writers, who aspire to supply the public with elementary works, should above all things study to render themselves masters of language. A defect in this branch, from which even the title-page is not wholly free, pervades these volumes: the sense in which the word abridgment is used in it is conformable to that which it bears in the French tongue, but, if it will admit of the same in English, it is the least eligible of the terms which designate the same idea in our own language. We are inclined to regard it as a gallicism. With an exception of this nature, we have little to say that is not in commendation of the work. The matter is selected with judgment; and the composition, if not correct, is perspicuous.

Proper names are inserted only when first introduced; and blanks are left when they afterward occur, which it is intended that the pupil shall fill up. This contrivance, trivial as it may appear, is well calculated for the purpose of keeping up the attention of the learner.

Jo.

POETRY.

Art. 11. *Eccentric Tales*, in Verse, by Cornelius Crambo, Esq. Crown 8vo. 5s. Boards. Tipper. 1808.

The celebrated but shameless "Crazy Tales" are perhaps intitled

titled to our thanks, as having excited or directed the Broad-Grinning muse of George Colman the younger: but unfortunately George is not their only progeny; and they have also given birth to a wayward mis-begotten elf, who now rises to offend our senses of sight and hearing, under the name of Cornelius Crambo, Esq. This assumed appellation is his only pretence, and derivative obscenity his only pass-port, to the honours of wit and humour. In the present instance, however, his pass-port shall not avail him; and although we readily declare that, where he is *not* indecent, he is both a mere plagiarist and insupportably stupid besides, we shall as readily add that he is still insupportably stupid, and still a plagiarist, where he *is* indecent. As a proof of the *first* assertion, we shall quote a few of his most tolerable stanzas. Our readers must excuse us for not producing any examples of the second, and give credit to our assurance that they may find *many* in the book itself.

' The folks in the church had assembled to pray'r,
And holy Saint Martin was kneeling there,
And very devout he appeared awhile.
Then all at once was observed to smile.

' His face, which was ever so pious to view,
The longer he pray'd the more risible grew;
And before they had finish'd the holy rite,
He laughed in the church with all his might.

' So apt each unsanctified look to revile,
O what could occasion Saint Martin to smile;
A pattern for all the sincerely devout,
O what could Saint Martin be laughing about?

" Yon two of the gossiping sisterhood,
Were prating away as fast as they cou'd,
When I saw the Devil, just over head,
Was taking down ev'ry word they said.

" He'd a parchment roll, of a moderate size,
And down in short-hand he scribbled their lies,
Yet for want of room was strangely perplext,
And I *smiled* to think the Devil was vext.

" In a rage he fasten'd his teeth therein,
And, stretching it, gave a horrible grin,
But finding, at last, it was much too small,
Knock'd his head, in a passion, against the wall.

" And I could not help *laughing*, altho' at mass,
To think the Devil should be such an ass,
To expect to write down, on a roll or a skin,
The prate of two gossips when once they begin."

' Though this vision was seen by Saint Martin alone,
The words of the Saint could be doubted by none;
By an artist, on canvas, the story was told,
And t'was written beneath all in letters of gold.

' Then,

'Then, for vexing the Devil, the sisterhood
Got a licence to prattle as much as they could;
A charter they hold, for, to this very day,
The gossips, at church, talk more than they pray.'

This story is *merely* amplified from one related by old Peter Grosnet, in words both fewer and wittier.

Art. 12. *An Address to Time*, with other Poems. By John Jackson, of Harrop wood, near Macclesfield, Cheshire. To this second Edition is added an Appendix; containing various Letters of the Author to his Friends. 12mo. pp. 76. 2s. 6d. Boards. Macclesfield, Wilson; London, Longman and Co. 1808.

We cannot convey to our readers a more just idea of the contents of this little volume, than by laying before them an ample specimen of the two poems which appear to us by far the best in the collection. The first is an address to Poverty:

'Thou sullen, unrelenting power,
Whose frown o'ercast my natal day,
Who since, in every smiling hour,
Would'st dash my cup of joy away!

'Tis not thy lone, sequester'd cot,
Thy mean attire, thy humble fare,
That cause me [to] mourn my hapless lot,
For these I've early learnt to bear.'—

'Yet hard thy stern decrees have been,
And sad thy galling yoke to bear,
"And oft and many a time" I've seen
A bliss, thou gavest not me to share!

'I've seen where independence reigns,
Where thou ne'er shewest thy frightful mien,
That truest, purest friendship deigns
To gild each hour with smiles serene.

'The wealthy wight I've oft beheld,
With ease obtain a smiling fair;
While generous love has been repelled,
And left to pine in dark depair.

'I've seen the great in sorrow bend,
For e'en the *great* have but their day,
And many a lover—many a friend
Has flown to wipe *their* tears away.

'But who in this lorn,—anguished breast
Shall pour the cordial balm of peace!
Who soothe this sorrowing soul to rest,
And bid its sad emotions cease!'

The poet has not forgotten, however, in his complaints, the righteous maxim—*audi alteram partem*,—and Poverty is represented as thus defending her usefulness and beneficence:

'Thou thoughtful, weeping, wayward child,
Whose tears thus causeless, ceaseless flow,
Say, why has grief thy heart beguiled?
Why droops thy soul in fancied woe?

'What, tho' thy birth was mean—unfamed,—
Ne'er proudly hailed thy natal morn;
Yet humble cottage-joys proclaimed,
A child,—a living child was born!

'And when thine infant-years had flown,
And ope'd thy wondering eyes to see
A world with cares and griefs o'ergrown,
And all thy fostering guard in me;

'Thou turn'dst not from the dreary scene,
But look'dst, with anxious eyes, around,
In hopes, that midst the wild unseen,
Some smiling flowers might still be found.'—

'And know, that never was my power,
To torture, but to teach, designed;
That still thy skies may cease to lower,
Thy wayward fortune yet be kind.

'Lo Industry, with smiling mien,
Will gently lead thee on thy way,
To some more soft, more pleasing scene,
Midst plains more fair, and flowers more gay.

'And when thy breast with rapture glows,
No more with sad forebodings torn;
Ah! let it still remember those,
Yet journeying in this vale forlorn.

'But mark thee well!—no care of thine,
Can Fortune's fickle smiles ensure;
Her sun with brightest beams may shine,
Yet think not then thy lot secure.

'For oft the swain, to want unknown,
Till wandering down the vale of years,
Has found no sheltering cot his own,
No constant friend to wipe his tears!

'Till wrecked with many an adverse blast,
His heart from fading joys is riven;
Then, when he sighing views the past,—
With angel hand, I point to heaven!'

These stanzas assuredly display some poetical talent, as well as a degree of good taste which is not common in poets at the age of nineteen who have enjoyed all the advantages of education, and in course is still more remarkable in one to whom they have been denied.

To the poems are added some letters of the same author to his friends; among whom we were pleased to observe an answer to one received by him from Mr. Robert Bloomfield, who had offered him his friendship, and given him, it seems, very kind and judicious counsel. Of Mr. Jackson's letters, we think, his editor * has formed a fair estimate, when he says that 'they will exhibit no unfavourable specimen either of the style or sentiments of his young friend.' His language respecting the poems is equally sensible: he passes no extravagant encomiums on their merit, but considers them 'as the promising germs of future excellence, and has published them as a means of procuring, for a virtuous and deserving man, that pecuniary assistance, which may enable him, in some measure, to co-operate with the wishes and liberality of his patrons and friends in acquiring the very important advantage of a classical education.' It will give us pleasure to learn that so laudable an object has been fully attained, and still more to be convinced of its benefit by Mr. J.'s mature compositions.

Den.

Art. 13. *Original Poems*, intended for the use of young Persons. By Mrs. Richardson, Widow of the late Joseph Richardson, Esq. M.P. On a Plan recommended by Dr. Watts. 12mo. pp. 132. 3s. Boards. Vernor and Co. 1808.

This lady, who claims the honour of relationship to the excellent Dr. Watts, has presented the instructors of youth with a work which emulates the utility of his popular production; and which is well adapted to the improvement of children, by the good sense that runs through all its observations, and by the sober piety and rational benevolence which it is calculated to inspire. In some of the compositions, however, the simplicity of the style appears to be carried to excess, even for the youngest readers; who ought not to find in books a mere copy of their own habitual phraseology, which is therefore immediately intelligible, but such expressions as, though perfectly simple, may demand attention and exercise thought in the perusal, and leave them afterward one step nearer to the standard of language that prevails in cultivated society and polished composition. In a word, these studies should assist the progress of literary and intellectual, as well as of moral, education.

Do

Art. 14. *The Fisher Boy*, a Poem, comprising his several Avocations during the four Seasons of the Year. By H. C. Esq. 12mo. pp. 116. 4s. Boards. Vernor and Co. 1808.

It was not prudent in this author to remind us, by the title of his work and the style of its printing, of Bloomfield's well-known *Farmer's Boy*; to the simple yet elegant originality of which we have here found but a faint resemblance.

'So to my fisher lad I'll turn once more,
Casting of bait in every pot a store,
As joyfully the ample lot he eyes,
Ensuring to himself a certain prize.

* Mr. Molineux of Macclesfield.

Still onward *stride* the clouds of leaden tinge,
While others, *copp'rous like*, hang on, *as fringe*,'

In the autumnal season, when the fishers cannot pursue their occupation, our hero seeks other employment:

'Now hies our Ned, with bag and long hook'd stick,
To hedges, wood, and coppice, nuts to pick,
Showing their shells, quite bronz'd and hard with heat,
Which yield, when crack'd, a firm and savoury meat;
These sold in pecks, *an* eighteen pence produce,
For little Neddy's and his mother's use.'

In the winter, his principal duty is to keep watch for smugglers, and give them all the necessary signals on the approach of danger; and the author foresees much hardship in the suppression of frauds on the revenue. Surely this remark, and all the information here given respecting the art of fishing, might have been as well conveyed in prose, as in such verses as those above quoted, which are far from being the worst in the volume. As a *descriptive* composition, however, this poem is certainly intitled to praise. Den.

Art. 15. *Augusta*; or, Elegiac Effusions, upon the Death of a young lady. Dedicated to her affectionate Friend, Frances Gwatkin. By Adelphos. 4to. pp. 20. 1s. 6d. Bath, Meyler; London, Harding. 1808.

Criticism would be ill exerted in scrutinising the language employed by grief and affection in deploring domestic calamities; and the lamentations of a brother over the grave of a youthful and amiable sister cannot, under any circumstances, fail to be respectable. D.o

Art. 16. *Ancient Ballads*; selected from Percy's Collection; with explanatory Notes, taken from different Authors, for the Use and Entertainment of young Persons. By a Lady. With Plates. 12mo. pp. 211. 4s. 6d. Vernor and Co.

The pieces selected to form the present publication (which stands in need of an index,) are, Chevy-Chase, King Estmere, Robin Hood and Guy of Gisborne, the Heir of Linne, the Jew of Venice, Sir Lancelot du Lake, the Marriage of Sir Gawaine, the Death of King Arthur, Hardyknute, the Rising in the North, Northumberland betrayed by Douglas, Sir Patrick Spence, and a very few more. The object, which was to provide a suitable entertainment for young people, free from any mixture of indecency, and accompanied by such explanations as are material or useful for their comprehension, seems to be fully attained; and the book, being very pretty as well as very innocent, may appear to great advantage in any young lady's library. Meri.

Art. 17. *Northernbay*, a Poem; addressed to Solitude. With an introductory Sonnet. By James Kemp. Second Edition. 4to. 1s. 6d. Taylor, Hatton Garden. 1808.

The subject of this poem is a very pleasant spot, *much frequented* as a promenade by the beaux and belles of the city of Exeter, and sometimes visited (probably on that very account!) by the poetical admirers

mirers of *solitude*. Of these it appears that Mr. Kemp is the first who has published the fruits of his *secluded* reveries, in about a hundred verses; of which the following are a fair sample:

'How awful! as at Eve I rove,
Yon Castle rising o'er the grove!
Old RUIN nods and totters there
In mossy sandals, ivy hair.
And there he listens all the day,
To hear the finch and linnet's lay.
When dews descending wet his crest,
The robin nestles in his breast;
The boding screech-owl in his arms,
The solitary grove alarms!
In ROUGEMONT Tower he dwells unseen,
The Druid of this bowery scene;
While airy forms in visions bright,
Float in the silver noon of night:
Or, if the sky begin to lour,
For shelter crowd the opening flower:
Or quit awhile the airy realm,
For hollow oak or aged elm.'

Meri.

Art. 18. *Original Poetry*, by Mary Ward. Crown 8vo. pp. 187. 7s. 6d. Boards. Printed at Bath.

From the specimens before us, we judge this fair lady to be deserving of a rank not the lowest among the "earthly muses" of these our days. We cannot, indeed, point out any one or more of her productions as distinguishable for poetical merit of a very exalted description, but they are generally smooth and correct, and free from any affectation. Without saying that Mrs. Ward rivals Mrs. Opie, we think that the following little poem is very much in the style of expression which we have often admired in that lady's compositions:

'TO ———

'I *read* it in that ardent look,
Where lingering hope in ambush lies:
The impassioned heart's expressive book,
Writ in the language of the eyes.

'I *felt* it in that trembling hand,
As mine it pressed with magic touch;
Swift through my veins, at love's command,
It flew, and told my heart too much.

'I *heard* it o'er that burning lip,
In fervid sighs the soul exhale;
In nectar that I loved to sip,
In sighs I languished to inhale.

'I *saw* it in the struggling tear,
When love with duty fiercely strove;—
I fondly kissed a gem so dear;
Though rigid duty frowned on love.'

We cannot but remark that a very heavy price is put on this small volume. Meri.

Art. 19. *The Turtle-Dove*. A Tale. By a Gentleman. Lilliputian 4to. pp. 32. 1s. 6d. Baldwins. 1808.

A little fable, told in easy trifling verse, of which the following lines afford a specimen, and contain at the same time the moral, (if any there be) which it is meant to convey:

'If e'er I said the man was blest,
Of rural shades who lived possest,
In calm retreats whose life was spent,
No slave of Cupid e'er I meant.
Love of itself our life can charm,
Or prove, sad choice! delicious harm;
Love's pains in every bosom live,
His joys no lasting pleasures give.
Far off the flirting race I spy,
And from their haunts industrious fly.
From you alike, ingenious fair,
Whose arts the credulous ensnare;
And you, ye grave airs, prudes austere!
Whose constant tender rage I fear,
More than Perfidia's scorn or sneer.
I know you all, my lovely dames,
And free from spite, in borrowed names,
Or grudge to any living creature,
I'll show each sharp projecting feature;
So oft you've made me play the fool,
Like you I'll deal in ridicule'

The tale is very prettily printed in the *infantine* form,—why, we are at a loss to conceive, since it is certainly not adapted for the use of children: but perhaps the author is better acquainted with the talents and tastes of grown-up misses of fashion than we pretend to be. The engravings, 'from designs by *Casp. Delap*,' are pleasingly executed, and, to our comprehension, form the best part of the performance. Do

Art. 20. '*Emancipation*; or Peter, Martin, and the Squire. A Tale in Rhyme. To which is added, a short Account of the present State of the Irish Catholics. 8vo. pp. 108. 3s. 6d. Boards. Oddy.

The usual effect of disappointment being that of irritating and souring the mind, it redounds to the praise of the Irish Catholics, that the repeated refusal of their petition by the legislature does not destroy their good humour; and that they continue to maintain the contest for emancipation as well with the light troops of wit and pleasantry, as with the heavy horse of grave argumentation. A confidence of ultimate success buoys up their spirits, and it is pleasing to perceive with what dexterity they keep the subject alive. The author of this tale in Hudibrastic rhyme endeavours to ridicule the apprehensions of those who are adverse to the Catholic claims, and to expose

expose the injustice of union while these are with-holden. He observes that

> 'Union is where one link unites
> All in community of rights;'

and he proceeds to ask,

> 'What of that merchant would be said,
> To argue from the laws of trade,
> Who when you've paid him should with-hold,
> The goods for which you gave your gold?'

Of the parties designated by Peter, Martin, and the Squire, the reader needs not any information. Peter, having consented to give up his hut on his separate estate, on condition of being admitted with Martin into the Squire's mansion, sees his cottage destroyed, and his little domain included with that which belonged to Martin within the Squire's park wall: but, as soon as he applies for the fulfilment of the promise, the Squire, at Martin's solicitation, drives him from the door, and refuses him any accommodation within his walls. The application is obvious.

In the *Short Account*, the object of the author is to shew that nothing exists in the spirit of the Catholic religion which is adverse to our government; that our conduct towards Ireland has been regulated by shallow maxims of selfish and contracted policy; and that a general system of conciliation would afford the only means of healing disaffection, and of consolidating the strength of the empire.

A humorous caricature-print is prefixed.

Moy.

ARTS.

Art. 21. *An Essay on Transparent Prints, and on Transparencies in General.* By Edward Orme. Folio. 2l. 2s. Boards. Printed for and sold by the Author, New Bond Street.

Amid the publications of modern times, the numerous specimens in the department of graphic art, (with or without illustration by a text,) which are daily offered to attention, evince the activity of the various performers; who, perhaps, not unfrequently impressed with reasons too obvious to mention, are contented with the approbation of the fashionable million, and regardless of the censure or neglect of the judicious few, from whose perusal the utmost which they can hope to gain will terminate in negative praise.

In the volume before us, the text is accompanied by a French translation, no doubt to make the process more generally understood. Mr. Orme does not altogether contend for originality in the invention of which he treats, but describes the accidental circumstance that led to the present publication:

'In trying experiments to improve the varnish generally used for oil paintings, some of it dropped unnoticed on the dark part of an engraving; which, being afterward exposed against the light, the spot where the varnish had been spilt formed a light in the midst of shadow. This, being daily before my eyes, suggested the idea of producing, by the same means, a strong transparent light in prints

previously prepared for effect. Accordingly, the first attempt was made on a print of Sir Bertrand in the Haunted Castle;—which, being the only engraving that had ever appeared in this style, was many months before it attracted the public notice; but the moment it became known, the demand for it was uncommonly great.'

He adds: 'the moment they became fashionable, most persons concerned in the publication of prints began to imitate them; and they are now as common as any other kind of engravings.'

Mr. Orme has communicated his process in this manufacture of art, (for so it may be termed,) in a series of eight transparent plates, or coloured representations, accompanied by some engravings in the ordinary manner of the times. Among others, will be found the justly celebrated design by Sir Joshua Reynolds, for the painted glass window by Jarvis at New College, Oxford.

To speak of the merit of this publication: it must be considered merely as a toy or plaything of art;—the amusement of an idle hour, from the contemplation of more serious pursuits; and as such it should only be tolerated by those who are seriously anxious for giving a full, noble, and vigorous display of the cultivation of the human faculties, by which Greece climbed the heights of Parnassus: which can be ascended only by the clue of existing circumstances, aided by national encouragement, and protected by the munificent patronage of the great and good. **Pa..e.**

Art. 22. *A practical Essay on the Art of Colouring and Painting Landscapes in Water-Colours.* Accompanied with ten Engravings. By William Heaviside Clark. Folio. 1l. 1s. Boards. Orme.

Water-colour drawing is now become so prevalent an attainment, and it is in itself so pleasing an art, that concise practical rules for the acquisition of it, with engraved and tinted examples, will be acceptable to many young persons of either sex. Mr. Clark's production may be recommended on this ground, and as fulfilling its modest pretensions—'With a view (he says) to facilitate this study, the present hints have been thrown together for the use of those who make drawing an amusement. In the subjects illustrating this essay, the chief consideration has been the simplest method of producing the particular effects: consequently they are slight, and to be imitated only as a lesson, or illustration of the respective instructions in regard to colouring. No particular *manner* is insisted on, the observations being common to all.'

An explanation of technical terms, and an account of the preparation and composition of colours, with their several effects, judiciously form the commencement of this essay. **G.2.**

NOVELS.

Art. 23. *The Fatal Vow*; or St. Michael's Monastery, a Romance. By Francis Lathom. 12mo. 2 Vols. 8s. sewed. Crosby. 1807.

As this Romance is founded on historical facts, and embraces a period which includes part of the reigns of Henry II and Richard I.; the fate of Rosamond, the prowess of Richard in Palestine,

tine, and his subsequent imprisonment in his way home, are therefore prominent features in the Tale. In the relation, however, as is always the case in these productions, the author does not hesitate to depart from historic truth, whenever it suits his purpose; and although he has thus made an amusing story, the pleasure derived in the perusal is considerably diminished. Even in works of this nature, the facts which are disputable, yet generally received, should not be altered on slight grounds; and those which have been handed down to us by respectable historians as undoubted truths should not by any means be perverted.

'Historical Romances,' Mr. Lathom says,' are the taste of the times, and he thinks it a sufficient sanction for an author, whose remuneration is to arise from gratifying the public taste, to apply his pen to such subjects as interest the feelings of the majority.' It is surely the duty of an author rather to correct the taste of the times, than to regard it as a sufficient sanction for adopting a species of writing, of the propriety of which he has any doubt; and how can he avow himself an observer of morality, while at the same time he is violating truth?

W. Re-s.

Art. 24. *Mountville Castle*, a Village Story, By J. N. Brewer. 3 Vols. 12mo. 15s. sewed. Corri, and Colburn. 1808.

This Village Story professes not to give, after the manner of similar publications, to the bosom of youth a false delicacy, and to teach it erroneous ideas, or those theoretic parts of love which exist only in the imagination: but by example to recommend the simple nurture of that noble feeling, which is the source of benevolence and virtue. In this respect, the author certainly does justice to his subject: but we think that he stretches the idea of simplicity too far. We could not help being influenced with this opinion, when we read the account of his heroine's unrestrained visits at her lover's place of residence, though no female companions were near; a practice which we can neither commend nor recommend.

The evil designs which a semblance of politeness may conceal are ably shewn in the character of Sir Charles Annesley: greater care, however, should have been taken in instructing the inexperienced reader, that villany is not the necessary attendant on polished manners, but that, in the instance related, the appearance of an amiable and benevolent disposition was assumed to cover the basest of purposes. As a novel, this production contains that variety of incident which keeps the attention awake, and which affords amusement in perusal.

D.º

Art. 25. *Marianna*, or Modern Manners. 2 Vols. 12mo. 8s. sewed. Cadell and Davies. 1808.

The object of this narrative, as the author informs us, is to present a sketch of the manners of the day, and yet to avoid all personality; to satirize the vices and follies which appear, without making the work the secret vehicle of scandal, or the concealed instrument of private malice. This design is accomplished with considerable success. The inexperienced reader will here meet with descriptions of manners and practices which, in being thus made acquainted with them,

them, he will be enabled to avoid; while those who are immerged in the ocean of dissipation, and what is called fashionable life, may hence discern the bad tendency of their conduct. From this Novel, therefore, instruction may be gained; while the pleasing manner in which the tale is narrated cannot fail to make it interesting to the reader.

W. Re-s.

MILITARY AFFAIRS.

Art. 26. *The Arcanum of National Defence.* By Hastatus. 8vo. 1s. 6d. Egerton. 1808.

In this pamphlet we have several observations that are deserving of attention, though mixed with unnecessary declamation. Its substance, also, accords but little with its title, since it developes no secret in regard either to offensive or defensive operations, and conveys no new ideas on national defence: unless the arming of the great body or mass of the people with pikes instead of muskets may be considered in that light; and this is a suggestion which we cannot help regarding as very unadvisable. Though we are ready to allow that the pike is superior to the musket and bayonet in close combat, we are aware that both are radically liable to the same defects: for a body of pikemen, like a body of musketeers, can act with advantage only in day-light and on level ground; and the whole strength of either consists in their remaining unbroken, and acting conjointly. Men armed with a strong, short, pointed, and two edged sword, like the Roman *gladius*, and bearing a small shield on the left arm to turn aside the point of a pike or bayonet, would have greatly the advantage over the others when thrown into confusion and obliged to fight individually, and in a few hours would destroy more than ten times their own number of them. No army either of musketeers or pikemen, could advance through an inclosed country, like England, or over rugged and uneven ground, without constantly breaking into smaller bodies, and exposing their flanks to incessant attacks.

In one opinion, we entirely agree with the author of this pamphlet; namely, that a perfect acquaintance with the "Rules and Regulations" is not necessary for rendering a man useful in defending his country. We even go farther, and have no hesitation in declaring our conviction that a rigorous adherence to them, in late years, has been a principal cause of injury to the British army. Three fourths of them are useless, and peculiarly calculated for habituating the mind to the consideration of trifles instead of essentials; and what can be more dangerous in the military profession, which, for the attainment of eminence in it, requires a greater extent of useful information than almost any other pursuit?

Glen.

CLASSICS, EDUCATION, &c.

Art. 27. *The Pantheon:* or Ancient History of the Gods of Greece and Rome, intended to facilitate the Understanding of the classical Authors, and of the Poets in general. For the Use of Schools, and young Persons of both Sexes. By Edward Baldwin, Esq. 12mo. pp. 360. 6s. 6d. Boards. Godwin, Wilkie, &c.

While

* By Major Barber, commandant of the Duke of Cumberland's Sharp-Shooters.

While the use of Pantheons for understanding the antient classics is sufficiently confessed, it must also be admitted that the beauties of several of our own poets cannot be appreciated without some knowlege of Heathen Mythology. To be acquainted, therefore, with the subjects which are there introduced is indispensable in the complete education of young persons: but objections have been justly raised against the perusal of such a work, because the descriptions of some of the heathen deities are so gross, that no teacher who is anxious for the purity of his pupil's mind would put them in his hands. Of this circumstance the author of the compilement before us professes himself to be sensible; and he confidently trusts that nothing will be found in it which can administer libertinism to the fancy of the stripling, or sully the mind of the purest virgin. To treat the subject in this manner seems a praise-worthy object; and on examination we find that the design has been executed with fidelity. In other respects the work is well calculated for young persons, the style is appropriate, and the stories are related in a familiar and interesting manner.

In a second edition of this publication, we learn that Dr. Raine, the learned master of the Charter House, has adopted it in that public seminary: several corrections are introduced: some notes are added at the bottom of the page; and an index is supplied.

G. 2.

W. Re-s.

Art. 28. *A Vocabulary English and Greek*, arranged systematically, to advance the Learner in scientific as well as verbal Knowlege. Designed for the Use of Schools. By Nathaniel Howard. 12mo. 3s. 6d. Boards. Longman and Co. 1808.

Public thanks are due to any exertion, however humble, by which the access to useful knowlege may be smoothed; and on this ground Mr. Howard is certainly intitled to a station, though perhaps not a very exalted one, among the benefactors of Greek Literature. His design is sufficiently announced by his title page. He has selected a variety of distinct heads; and under these he has arranged all the words which are significant of every important and interesting particular belonging to each class, respectively. The lists thus formed he has occasionally illustrated by brief but useful elementary notices, applicable to the subject. Thus under the head, *Solar System*, he has subjoined the name of each planet, and its distance from the sun. Under the division *Metals*, he has added to their respective names the mention of some peculiar property belonging to each; and so of animals, plants, &c. It will readily be seen that this contrivance is well adapted to fix the attention of boys; and, by an infusion, however slight, of interesting information, to give some relish to the otherwise insipid portion of rudimental knowlege.

In his enumeration of the names of animals, Mr. Howard has classed them according to their various orders; and the plants are presented to us in scientific arrangment, and decorated with the phraseology of the Linnéan classification. In this instance, we think that Mr. H. pursues his plan too far. It may be very advisable to instruct a boy in some of the properties or peculiarities of plants, at the same time that he is learning their names: but until the principles of the sexual system are unfolded, the language belonging

to

to it must in course be useless, and all the apparatus of pistils and stamina, &c. be a mere incumbrance. What can a boy, who is ignorant of the parts and structure of plants, and who has never been initiated in the elements of botany, learn by being told that certain plants belong to the class 'Cryptogamia, i. e. having their fructification anomalous or concealed;'—or to the class 'Syngenesia, i. e. having their anthers united into a cylinder; and their flowers compound?' If he be not already something of a botanist, this method is not likely to make him one; and in that case all the mysterious terms of the science will be worse than useless to him; they will be an unnecessary dead weight on his memory. These hard names, therefore, should be omitted altogether; or else a few pages should be separately devoted to a brief explanation of their use, with reference to the system to which they belong.

Besides these systematic lists of nouns, the book contains vocabularies of adjectives and verbs, adverbs, prepositions, and conjunctions: with two meagre tables, one exhibiting instances of affinity between the Greek and Latin languages; and the other, between the Hebrew, Greek, and other Languages.

This little work is certainly capable of much more completeness than it possesses at present; and we recommend its improvement to the consideration of Mr. Howard. Even in its present state, however, it may be introduced into schools with considerable advantage.

LeB.s.

MISCELLANEOUS.

Art. 29. *Observations on H. R. H. the Duke of Kent's Shameful Persecution*, since his Recall from Gibraltar, together with an Enquiry into the Abuses of the Royal Military College; proving that Seminary to be a Job, and an Imposition on the Public: also, Remarks on the wise Generals in the British Army; with a demonstrative Proof of Col. Gordon's Ingratitude. By Pierre Franc M'Callum, Esq. Author of "Travels in Trinidad," &c. &c. 8vo. 2s. 6d. No. 1. Paternoster Row.

Mr. M'Callum's Travels in Trinidad were formerly noticed by us, with a censure on the spirit and language in which they were related that such intemperance required. In the present pamphlet, we discern the same very objectionable features; and on this account we must confess that we are not highly pleased in being drawn, as it were, into alliance with the author by his having quoted, interwoven, and commended some observations which we have lately made on subjects here introduced*. We cannot be answerable for this association; which we shall never covet till, in addition to copying our remarks, Mr. M'Callum can write in a style more consonant to that which we trust we are always found to adopt.

Independently, however, of this fault, the pamphlet before us is certainly a curiosity. No person who reads it can suppose that it

* See p. 57, *note*, avowedly; and pages 25, and 27-28, note, not avowedly.

has been written under the eye and authority of the Duke of Kent; and yet it is equally impossible to peruse even a few pages of it, without perceiving that its statements must be very extraordinary and gross forgeries, or that they must have been derived in some way from information communicated by His Royal Highness. The facts alleged, the dates recorded, the official documents, public and private, the letters, &c. &c. amply warrant the alternative which we have just laid down. We have made, therefore, some inquiries respecting this point, on the result of which we believe that we can rely; and that result is a confirmation of the authenticity of the materials with which the author has worked. We understand it to be no secret that the Duke of Kent has considered his military character as being so far implicated by his recall from Gibraltar, by the refusal of any inquiry into his conduct, and by the prohibition of his return to that government, that he has freely communicated to his military friends the leading particulars of his case; and in consequence of this measure, we must suppose, Mr. M'Callum has indirectly obtained the information which he has conveyed to the public. Into a discussion of the case itself, and of the various parts of this pamphlet, we do not chuse to enter: but it appeared requisite for us thus far to apprize our readers of the nature of the production itself, and of the degree in which on the score of fact it is intitled to their attention.

We shall take this opportunity of observing that the official Gentlemen attached to the Royal Military College at Marlow, feeling themselves indignant at the assault made on them by Mr. M'Callum, have inserted in the newspapers two letters addressed to General Harcourt, the Governor, arraigning the justice of Mr. M'C.'s remarks, and calling for the punishment of his presumption. Of all the benefit which they can derive from *self-acquittal* and *self-commendation*, we leave them in undisturbed and unenvied possession; and in the hostility of Mr. M'Callum and their defence we have no wish to interfere: but they have chosen to couple the Monthly Review with his pamphlet, and to include it in the same anathema. Now, to opposition, to anger, and to abuse, our critical duty has long exposed and long inured us: but these gentlemen, not contented with threatening us with the sword of the Law, at which we laugh behind the shield of Integrity, have used language which we have never deserved, which we believe was never before applied to us, and which we cannot omit to notice when issuing under the authority of names which may be supposed to call for credence and respect. They have spoken of articles in our Number for November last, (p. 304. and p. 306.) as containing "*malignant and infamous fabrications.*" We defy the foul charge; we have written nothing which can come under such a description, and which we are not ready to defend: let them support their allegation, or the public will not fail to observe that they have presumed to adopt terms which they dare not justify by an appeal to fact, and will clearly discern whether *Calumny* be their associate or ours.

30 Art. 29. *A Tour in France*, 1802. 8vo. pp. 91. 3s. Booth. 1808.

Often as we have attended our ramblers and tourists in excursions to the French Capital and its environs, we could not be so deficient in gallantry as to refuse to repeat the round in the company of a lady* ; nor can we be so ungrateful, after having performed this duty, as to with-hold our thanks for the pleasure which her society has afforded us. Without affecting to be a *blue stocking*, she is easy and (what is called *chatty* ; and perfectly in character with a female, she attends to those internal comforts and decorations of houses, which the majority of men-travellers would overlook. Though, therefore, she leads us to objects which are familiar to us, she gives them a novelty by placing them in a feminine point of view ; and since much is told in a little time, we cannot accuse her of being tedious. From the style of the composition, we should suppose this detail to have been formed out of the letters which the Lady sent to her friends in England, during her eight months' residence in Paris. As an amusing specimen, we should be inclined to extract her account of the magnificent furniture of St. Cloud, were it not too extensive for our pages.

Incorrectness of language is observable in this pamphlet : but on the present occasion we are inclined to overlook slight faults of that kind.

Mo.y.

SINGLE SERMONS.

31 Art. 30. *Occasioned by the Death of the Rev. Theophilus Lindsey, M.A.*, preached at the Chapel in Essex Street, Strand, Nov. 13, 1808: to which is added a brief biographical Memoir. By Thomas Belsham, Minister of the Chapel. 8vo. pp. 70. 2s. Johnson.

Few among "the noble army of martyrs" are more intitled to the praise of *Well done good and faithful servant*, (text Matth. xxv. 23.) than the venerable Theophilus Lindsey, the modern confessor of Unitarianism ; whose sacrifices to principle, and to what he regarded as gospel truth, must extort praise from all the virtuous of every communion. On such a subject as the death of such a man, a preacher even of ordinary talents could not fail to be eloquent ; what, then, might we not expect from the eminent abilities of Mr. Belsham ? He has delivered a discourse which must have been heard with delight by that congregation which Mr. Lindsey established, and which will be highly gratifying to all Unitarian Christians. Here, affection and zeal seem to add vigor to the preacher's mind and energy to his style, while employed in reviewing the life and delineating the character of his deceased friend ; and though the eulogy would suit very few modern christians, we believe that it is no more than a correct portrait of the good and amiable Mr. Lindsey.

Though many particulars concerning the deceased,—especially those which relate to his resignation of the living of Catterick, from motives of conscience, and his establishment of a place of Unitarian wor-

* From an incidental expression at p. 39. we find that this pamphlet comes from a female.

ship

ship in Essex Street, with a reformed Liturgy,—are noticed in the sermon, the biographical Memoir will not be regarded as an unnecessary supplement; since various circumstances are related in it, which the preacher could not with propriety enumerate in the pulpit, although they were essential in a sketch of the life of Theophilus Lindsey. The whole pamphlet is interesting; and the prayer at the end of the sermon will be admired for its appropriateness, christian simplicity, and pathos. Mo-y.

Art. 32. *The Propriety of the Time of Christ's Appearance in the World, with Reflections on the Nature and Utility of Public Worship*: preached May 23, 1808, at the opening of the New General Baptist Meeting-House, Cranbrook, in Kent. By John Evans, A. M. 2d Edition. 8vo. 1s Symonds.

Much has been written on "*the fullness of time*," in which our Saviour, according to the text, (Gal. iv. 4.) appeared: but no one has surpassed Dr. Robertson, in his celebrated discourse on this text. Mr. Evans does not aim at originality, but at conciseness; and his sermon glances at those circumstances which rendered the state of the world, at the birth of Christ, peculiarly adapted to his illustrious advent. Among these may be ranked the diffusion of civilization and of the Greek language under the wide government of the Romans, and the shutting of the temple of Janus,

"*Et vetus in templo bellica parma vacat.*"

Mr. E. considers שילה in Gen. xlix. 10. as a proper name: but the LXX, the Vulgate and other antient versions, do not sanction this idea; nor is the passage quoted by Christ as referring to himself, which it is probable he would have done had *Shiloh* been one of his titles. Let Divines reconsider this matter.

The remarks on Public Worship are just, and suited to the occasion; and no doubt they were heard with pleasure and edification by the audience. D.o

Art. 33. *The Right and Duty of a faithful and fearless Examination of the Scriptures.* Preached at the Calvinist-Baptist Chapel, George-Street, Hull; on the Resignation of the pastoral Office in that Place, occasioned by the Author's embracing the Unitarian Doctrine. By James Lyons. 8vo. 1s. 6d. Eaton. 1808.

The whole of this sermon is favourable to Mr. Lyons's character, since it exhibits him as a man of a calm, investigating, and ingenuous mind; and, while we applaud his manly declaration to his congregation that he had changed his sentiments, we cannot restrain ourselves from stigmatizing their illiberal and unhandsome treatment of a gentleman who had been for ten years their faithful pastor. No sooner had Mr. Lyons privately intimated to the deacons the uncalvinistic complexion of his opinions, than they instantly resolved on his dismission, and would not even allow him the short grace of *two months*, which he solicited. We suppose that these deacons must have been some low tradesmen who did not know what was due to a gentleman, and had not the delicacy of sentiment to feel that the Pastor's candid avowal merited a liberal return from his congregation. D.o

CORRES-

CORRESPONDENCE.

We are extremely indebted to the author of '*Short Reflections on various Subjects*' for the obliging confidence with which he is pleased to rely on our '*superior wisdom.*' The pages which he has printed are, it seems, designed by him as specimens of an extensive and miscellaneous work, which now reposes in his bureau. We are quite sure that the engaging modesty with which he resorts to our judgment, respecting the propriety of giving the whole of his lucubrations to the world, is not assumed for the purpose of seducing us into a flattering view of his performance; and we should be abusing his candour by disguising from him our opinion that, if the rest of his wares are *according to sample*, he will do well to suspend all future deliveries. In truth, his workmanship and his materials are both absolutely unmarketable.

LcB.s.

Dr. Clarke, in his comically abbreviated letter, is under an equally droll mistake when he supposes that we review books alphabetically. We shall inquire respecting his sermons.

We must beg to be excused from either inserting or farther noticing the letter dated from the Smyrna, with an illegible signature.

*** A very material error occurred in the printing of our last Appendix, when the compositor was taking the passages quoted from Daru's French Horace. By referring to Vol. III. Page 81, instead of Vol IV. Page 81. a portion of one of the *Satires* instead of one of the *Epistles* was inserted, and our preceding and subsequent remarks became wholly inapplicable. The reader is requested, therefore, to turn to p. 463. 464. of that Appendix, and, instead of the 14 lines intitled *Le fâcheux*, to substitute the following:

'*Epitre* XIV. *A l'Intendant de sa terre.*

'*De mon jardin gouverneur trop heureux,*
Tu te déplais dans ce séjour que j'aime;
Dans ce hameau, qui me rend à moi-même;
Où cependant ou compte quatre feux,
Et qui députe au sénat de Varie
Quatre vieillards, pères de la patrie:
Viens, et voyons qui de nous deux enfin
Saura le mieux arracher les épines,
Moi de mon cœur ou toi de ton jardin,
Et qui vaut mieux du maître ou du terrain.
'*En ce moment, au sein des sept collines,*
Près d'un ami je me vois retenu.
Il pleure un frère; et mon cœur, qui regrette
Qu'un tel obstacle à la ville m'arrête,
Dans mes bosquets brûle d'être rendu.'

In P. 504. also, line 28. for κύλπῳ, r. κόλπῳ.—P. 513. l. 2. for 'companion,' r. *companions*.—P. 532. l. 5. for 'his,' r. *their*.

Rev. for January, P. 31. l. penult. for 'important,' r. *unimportant*. —P. 88. l. penult. place a comma after '*corn*.'

141, 148.
114, 179.
Lond. p. 195, 222.